MISSA PRO DEFUNCTIS
ET
MISSA „EXULTET.“

Zwei Messen

für

zwei Singstimmen

(Sopran und Alt oder Tenor und Bass)

und

Orgel.

Für Landchöre und Klöster componirt

und

dem hochwürdigen Herrn

Seb. Hilmer

Pfarrer und Kammerer zu Walderbach

gewidmet

von

Franz Witt.

Opus IX.

Regensburg.
Verlag von Alfred Coppenrath.
1865.

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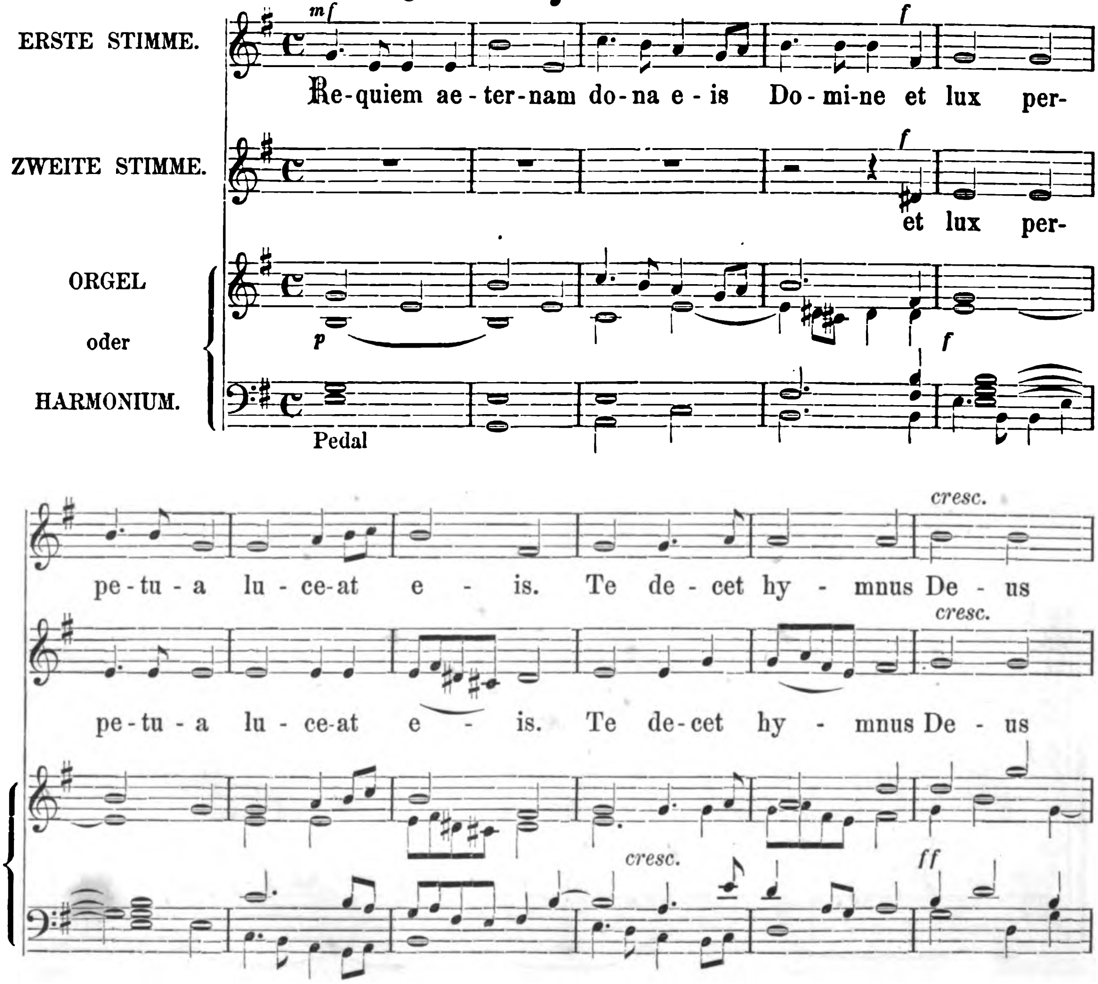
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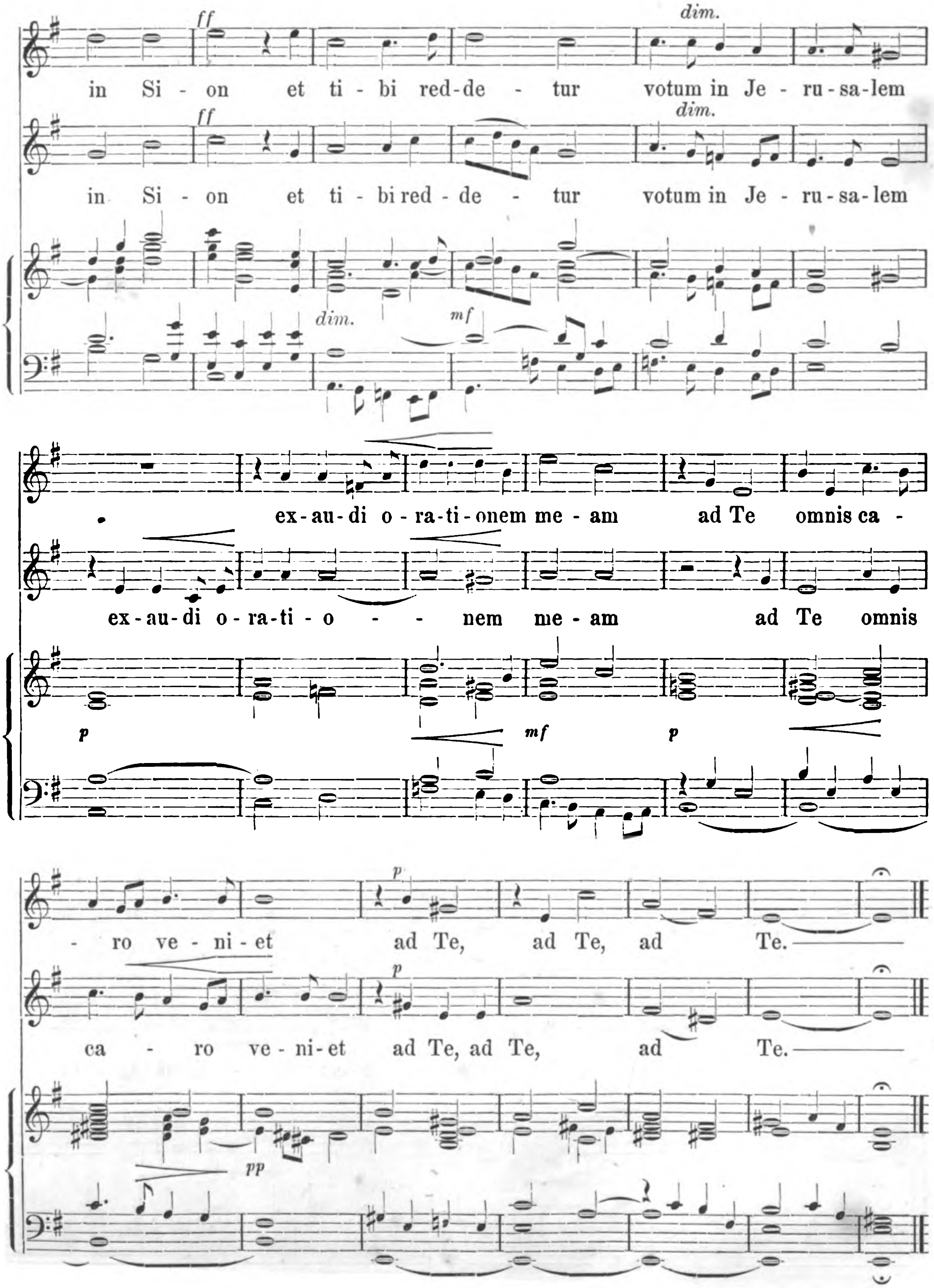
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Verlag von A. Coppenrath.
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I. MISSA PRO DEFUNCTIS.
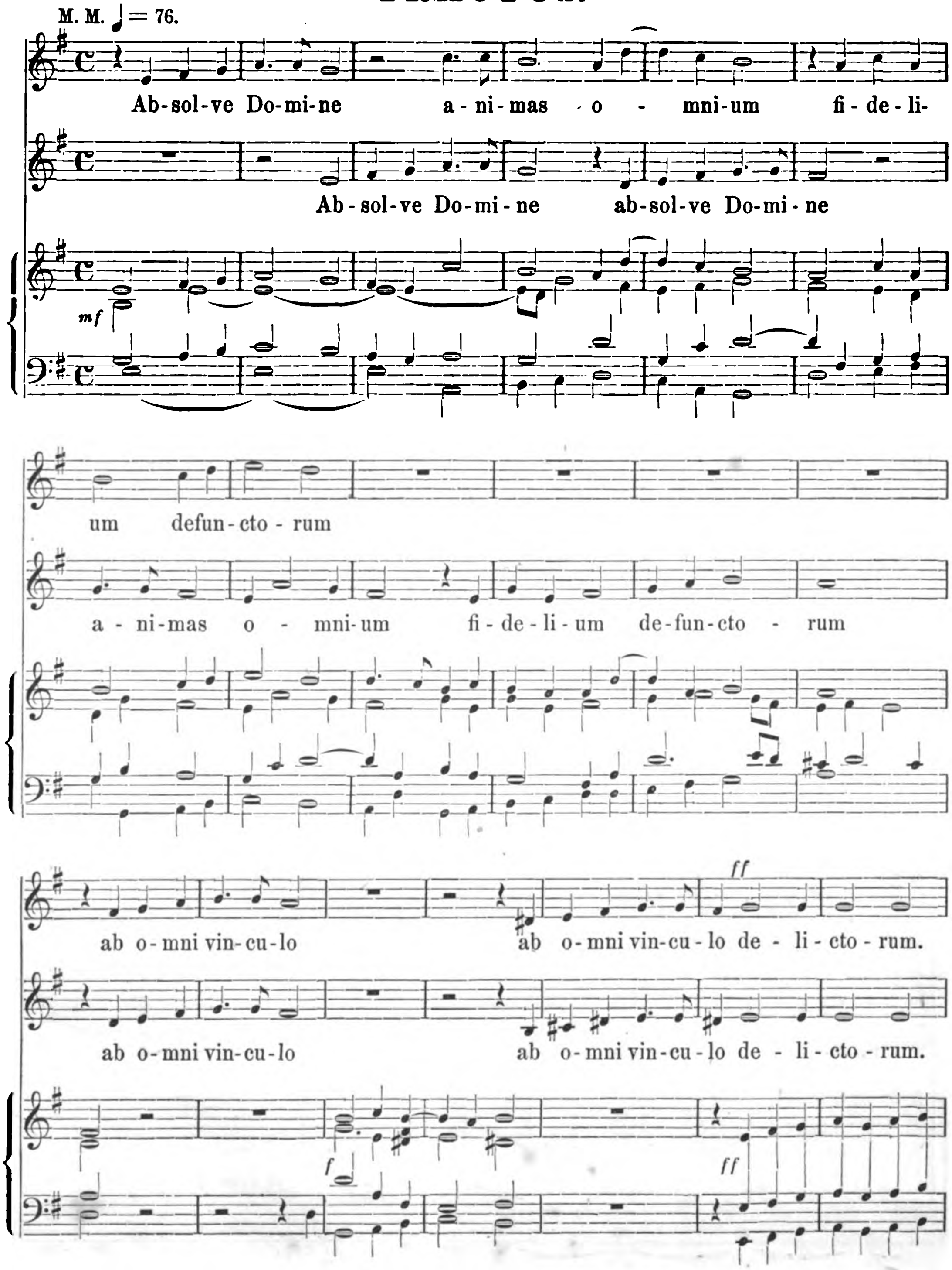
INTROITUS.
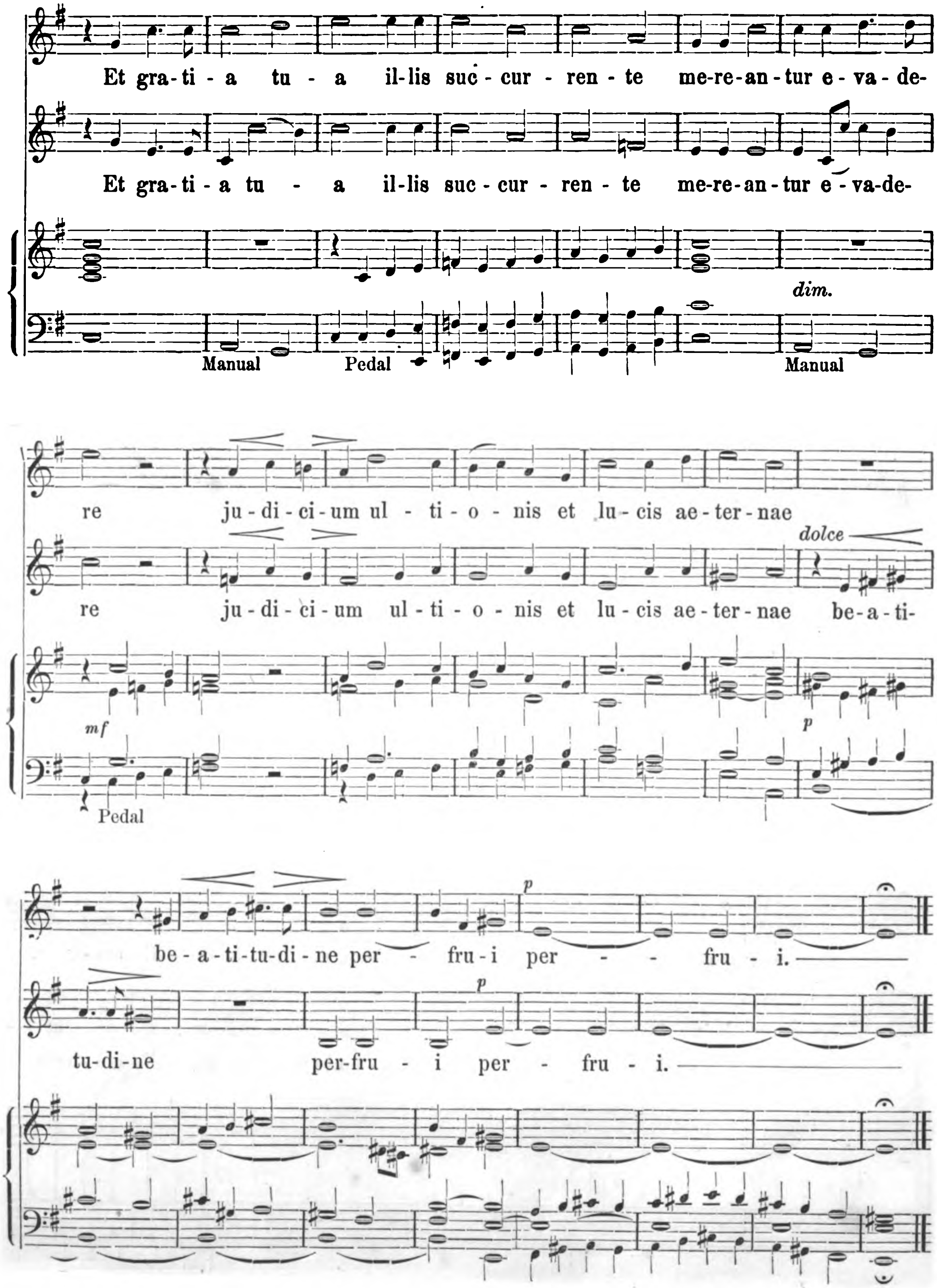
Nicht zu langsam. M. M. ♩ = 72.
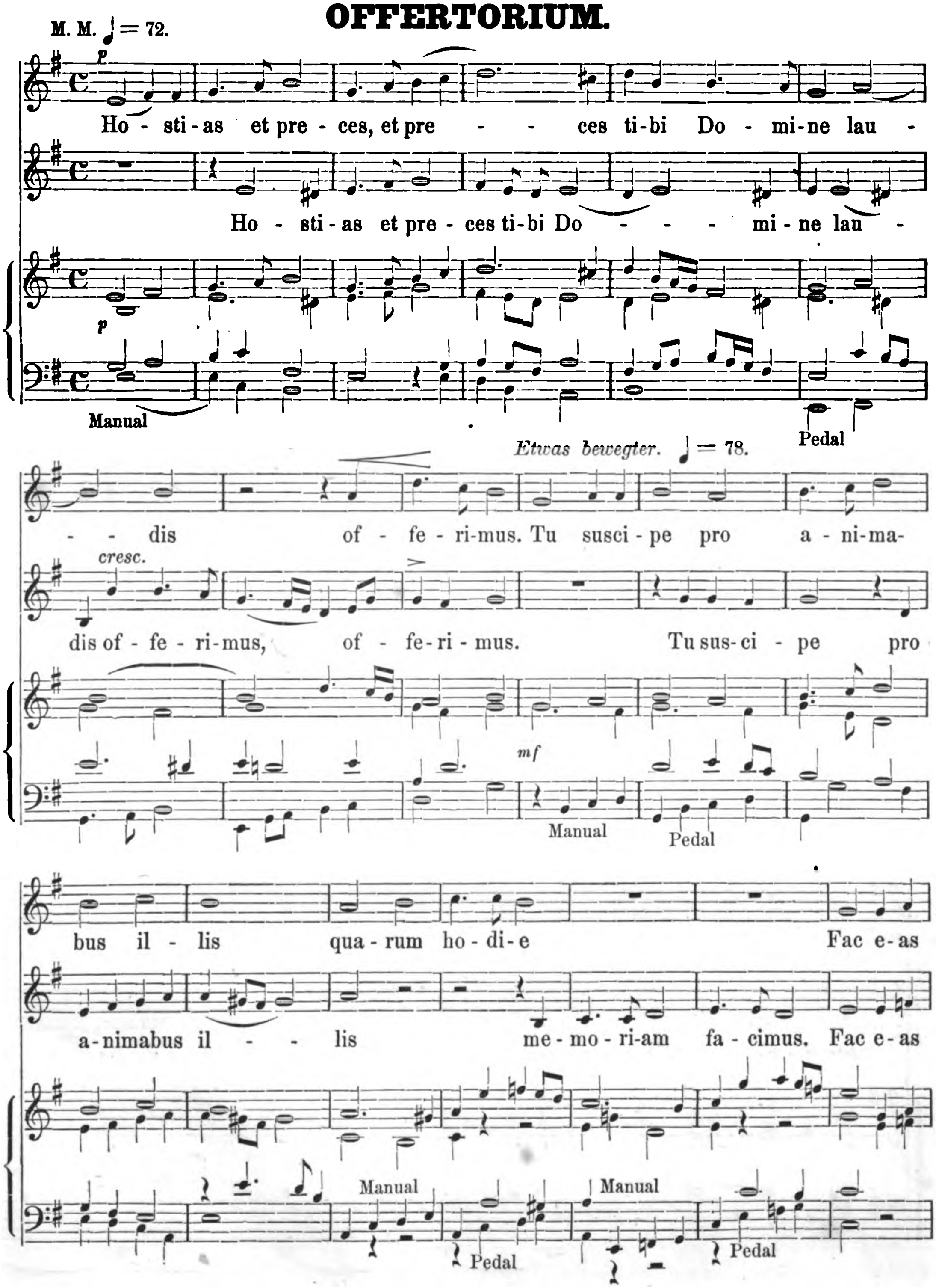



ff
dim.
in Si - on et ti - bi red - de - tur votum in Je - ru - sa - lem
in Si - on et ti - bi red - de - tur votum in Je - ru - sa - lem
dim.
mf
ex - au - di o - ra - ti - onem me - am ad Te omnis ca -
ex - au - di o - ra - ti - o - - nem me - am ad Te omnis
p
mf
p
- ro ve - ni - et ad Te, ad Te, ad Te.
ca - ro ve - ni - et ad Te, ad Te, ad Te.
pp
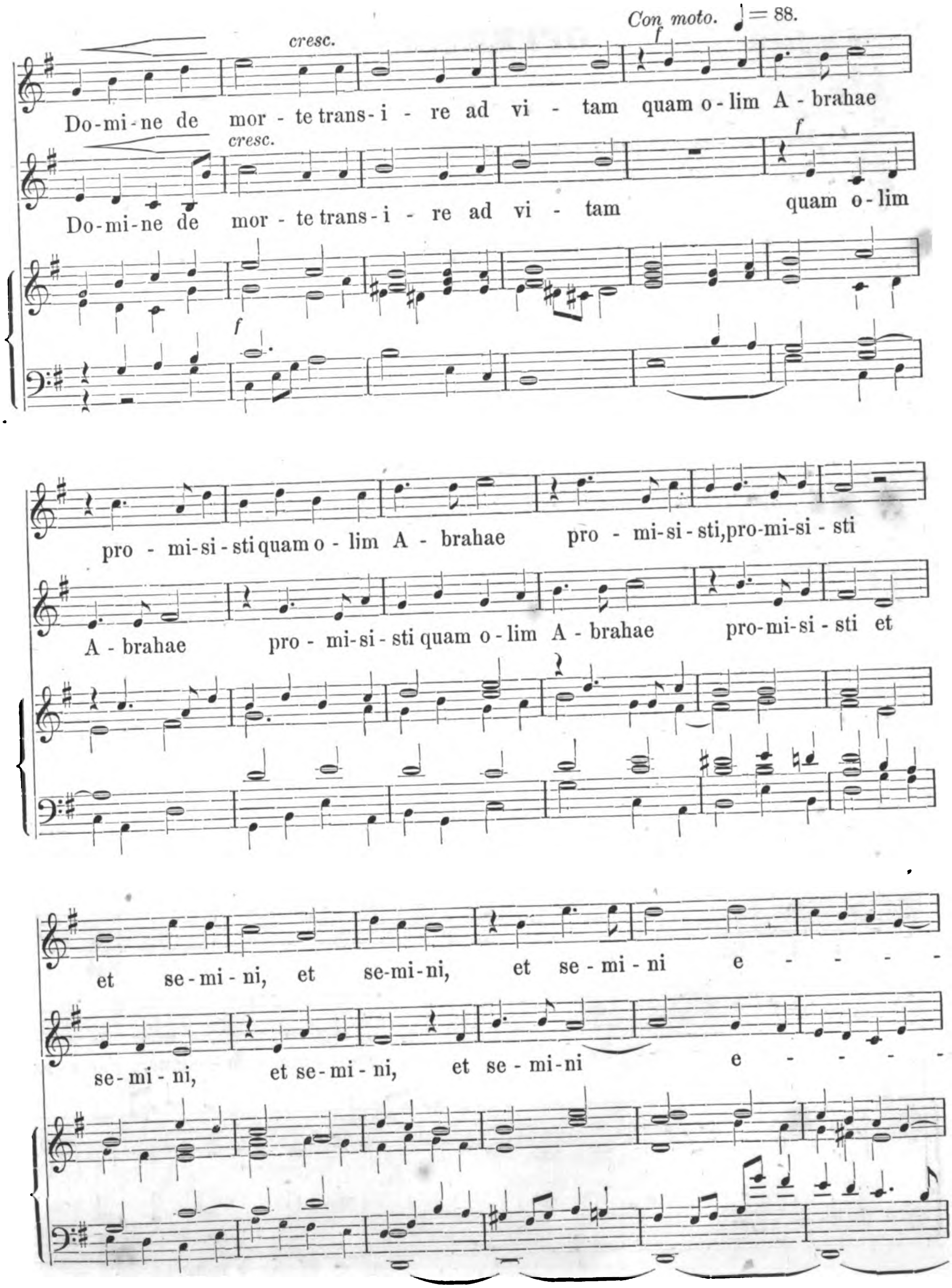
TRACTUS.
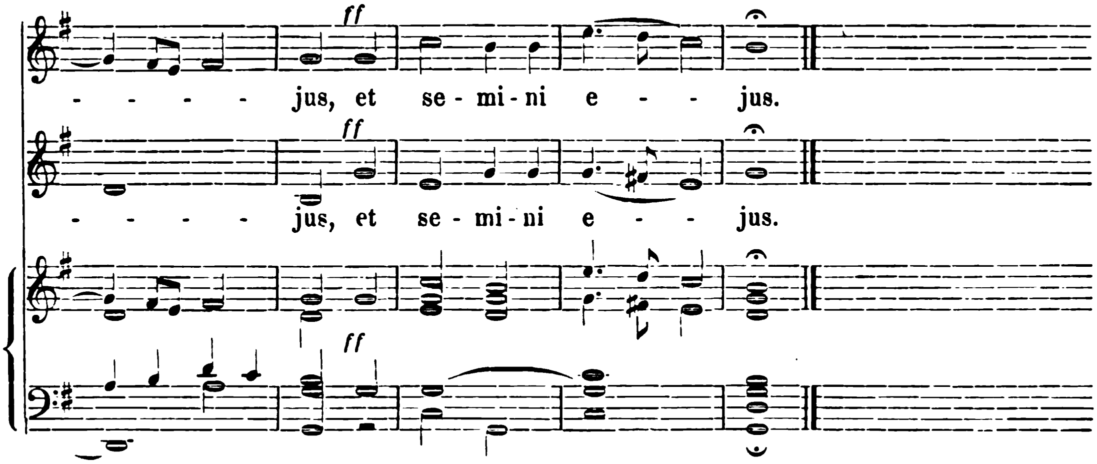

M. M. ♩= 76.
Ab-sol-ve Do-mi-ne a-ni-mas o - mni-um fi-de-li-
Ab-sol-ve Do-mi-ne ab-sol-ve Do-mi-ne
mf
um defun-cto-rum
a-ni-mas o - mni-um fi-de-li-um de-fun-cto - rum
ab o-mni vin-cu-lo ab o-mni vin-cu-lo de - li-cto-rum.
ff
ab o-mni vin-cu-lo ab o-mni vin-cu-lo de - li-cto-rum.
f
ff


Et gra-ti-a tu-a il-lis suc-cur-ren-te me-re-an-tur e-va-de-
Et gra-ti-a tu-a il-lis suc-cur-ren-te me-re-an-tur e-va-de-
dim.
Manual
Pedal
Manual
re ju-di-ci-um ul-ti-o-nis et lu-cis ae-ter-nae
dolce
re ju-di-ci-um ul-ti-o-nis et lu-cis ae-ter-nae be-a-ti-
mf
p
Pedal
p
be-a-ti-tu-di-ne per-fru-i per-fru-i.
p
tu-di-ne per-fru-i per-fru-i.
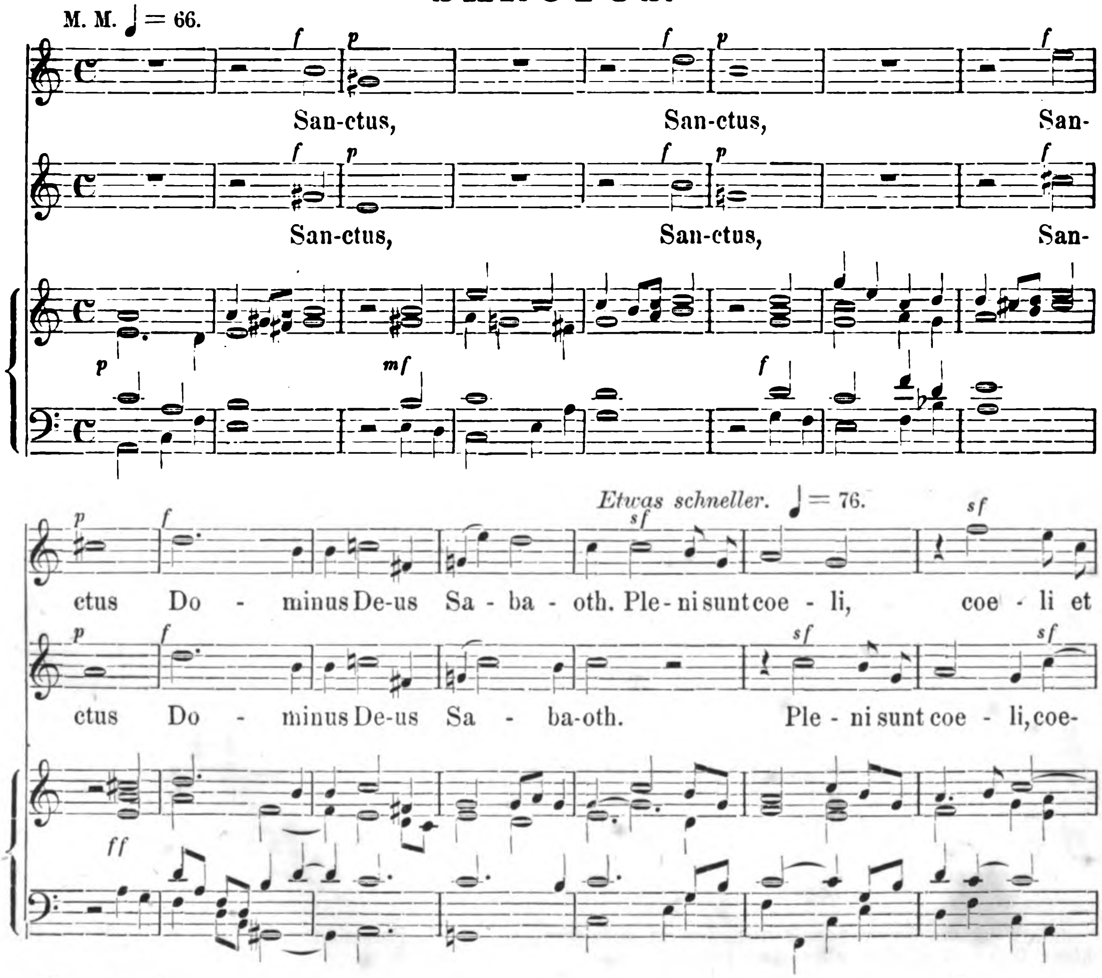
OFFERTORIUM.
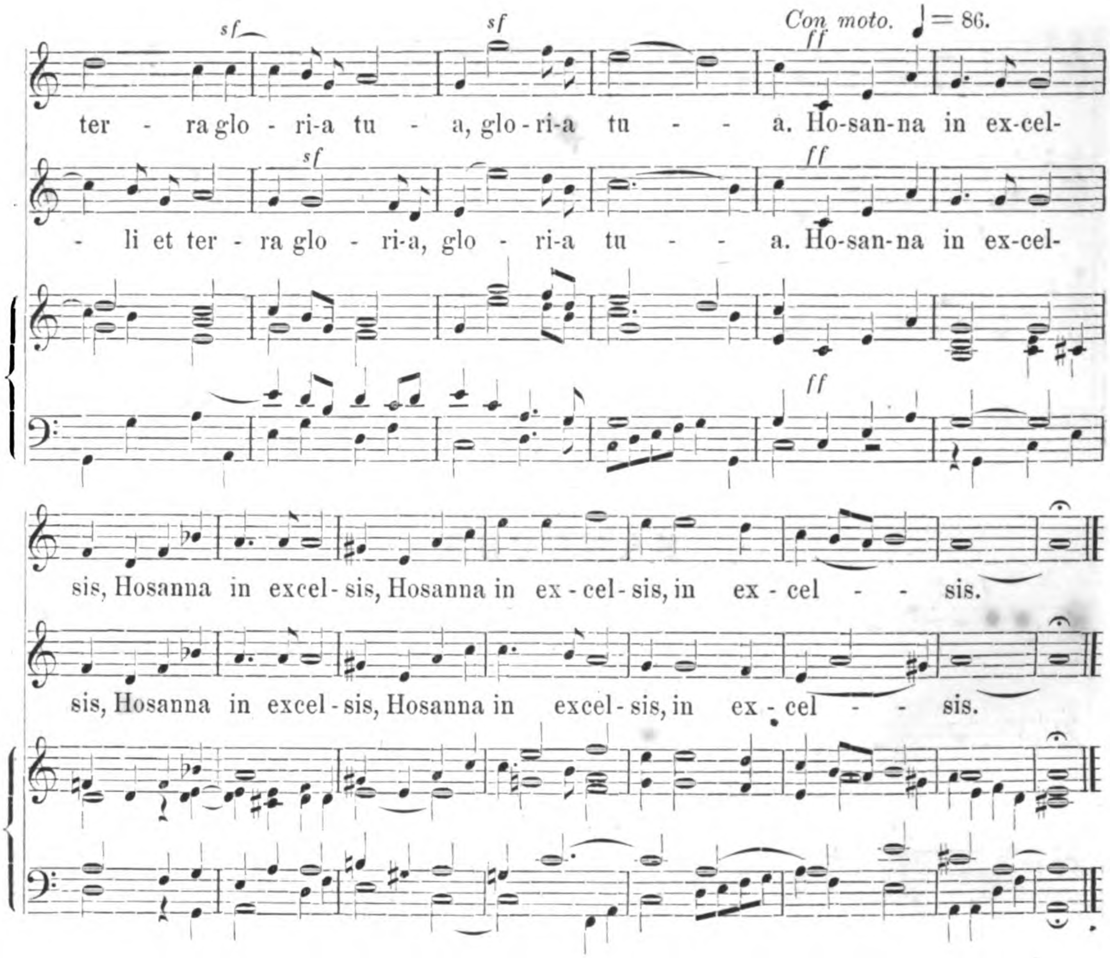



Con moto. ♩= 88.
cresc.
f
Do-mi-ne de mor - te trans - i - re ad vi - tam quam o - lim A - brahae
Do-mi-ne de mor - te trans - i - re ad vi - tam quam o - lim
pro - mi-si - sti quam o - lim A - brahae pro - mi-si - sti, pro-mi-si - sti
A - brahae pro - mi-si - sti quam o - lim A - brahae pro-mi-si - sti et
et se-mi-ni, et se-mi-ni, et se - mi - ni e - - - -
se-mi-ni, et se-mi-ni, et se-mi-ni e - - - -


ff
- - - - jus, et se - mi - ni e - - jus.
ff
- - - - jus, et se - mi - ni e - - jus.
ff
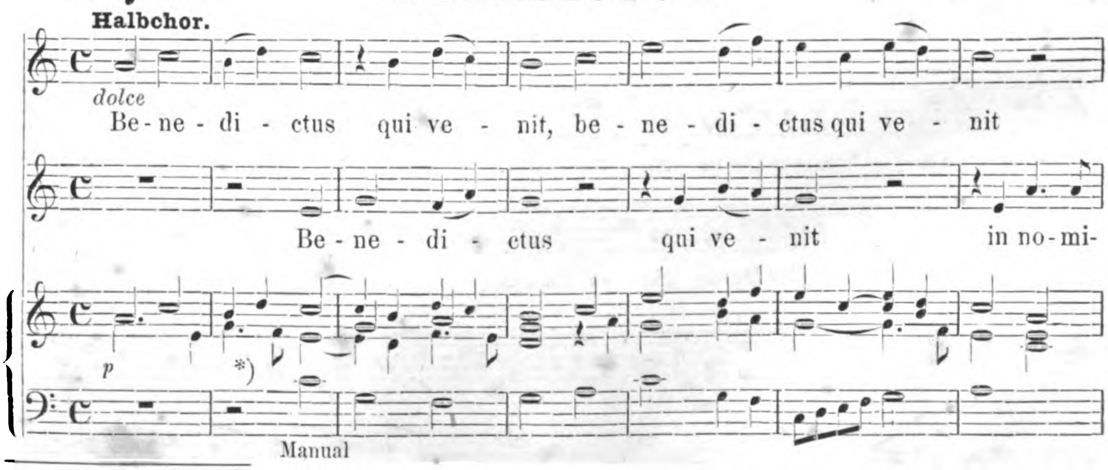
SANCTUS.


M. M. ♩ = 66.
f p f p f
San-ctus, San-ctus, San-
f p f p f
San-ctus, San-ctus, San-
p mf f
Etwas schneller. ♩ = 76.
p f sf sf
ctus Do - minus De-us Sa - ba - oth. Ple - ni sunt coe - li, coe - li et
p f sf sf
ctus Do - minus De-us Sa - ba-oth. Ple - ni sunt coe - li, coe-
ff
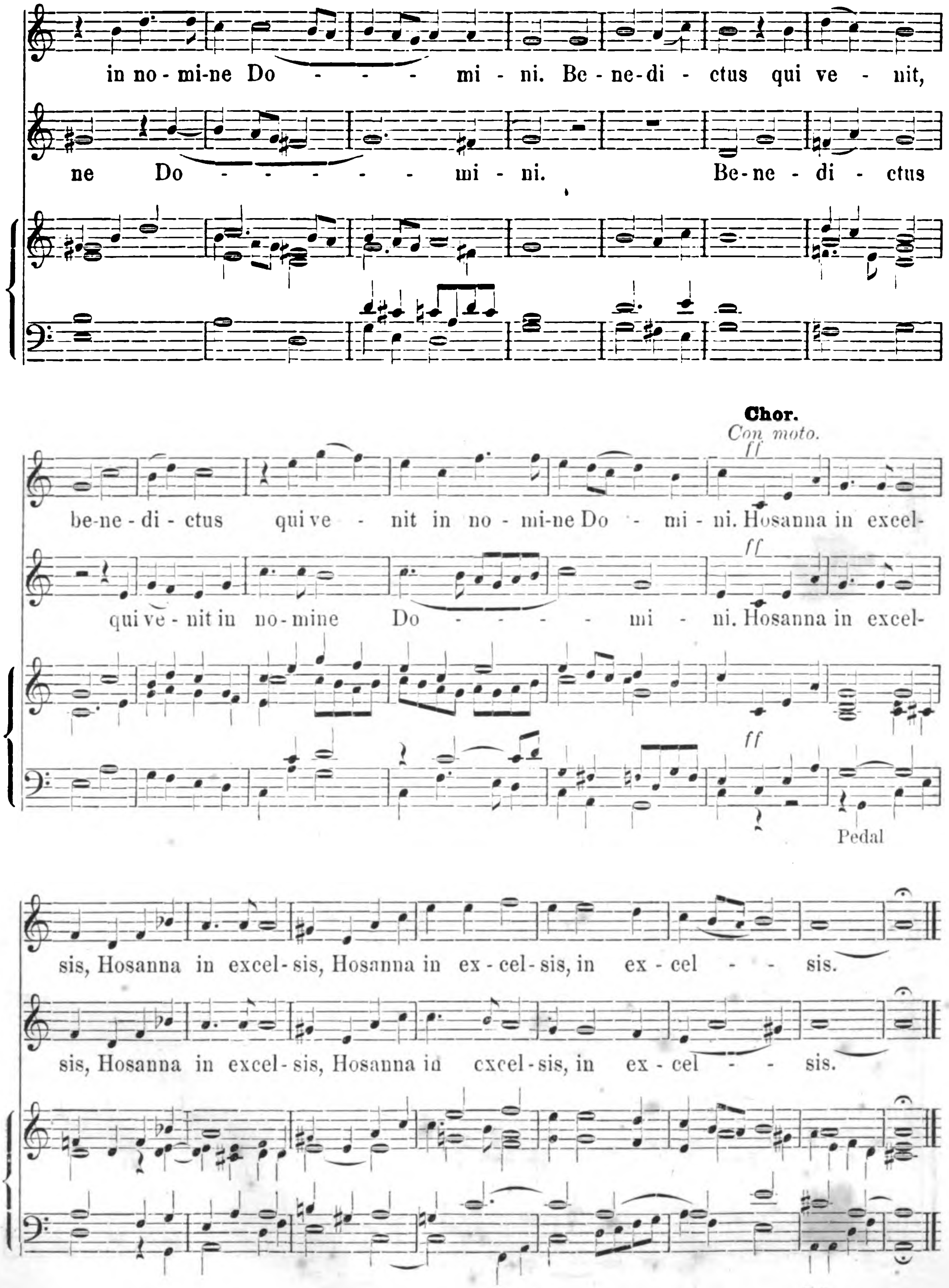


M. M. ♩= 72.
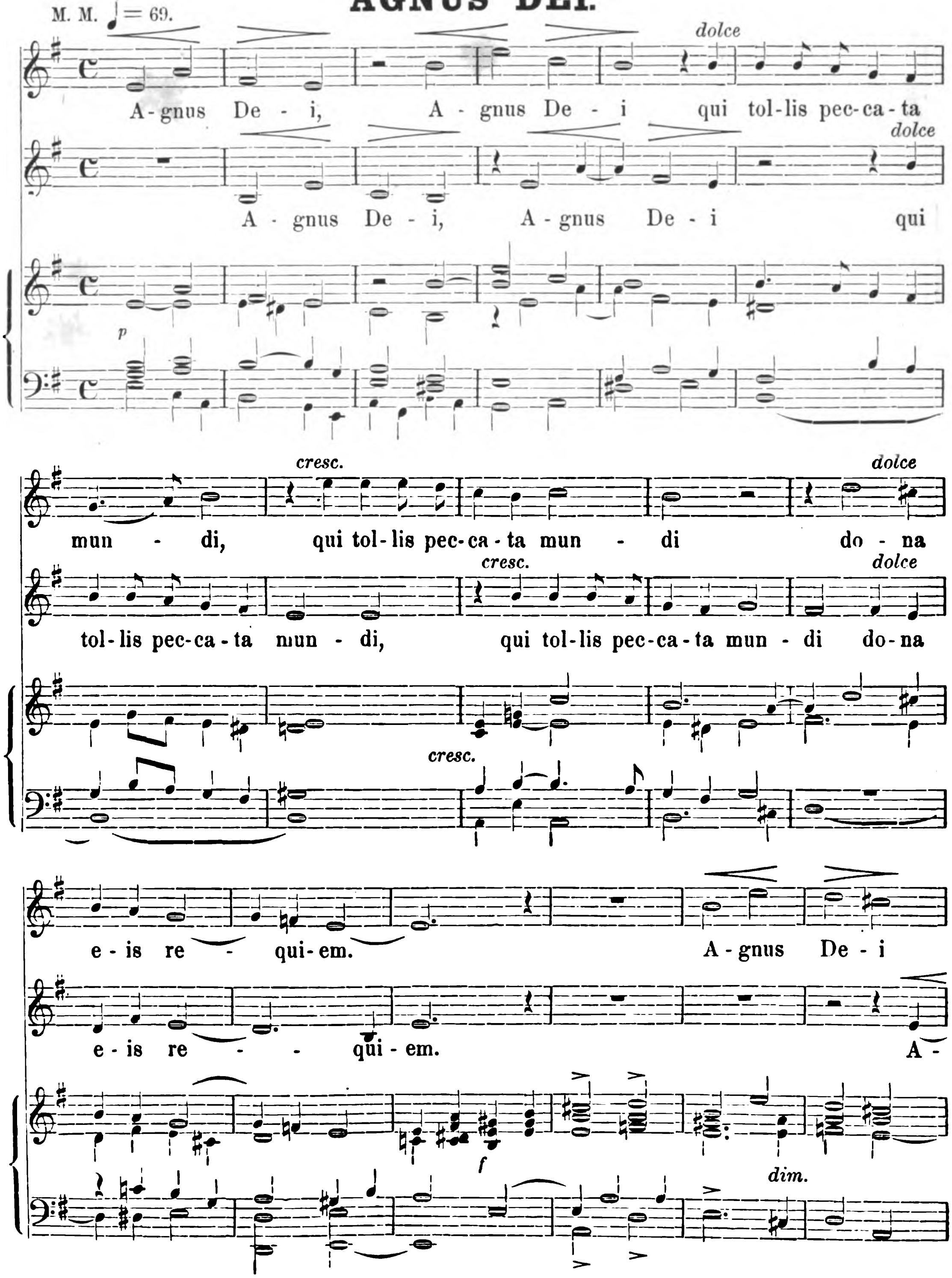
BENEDICTUS.
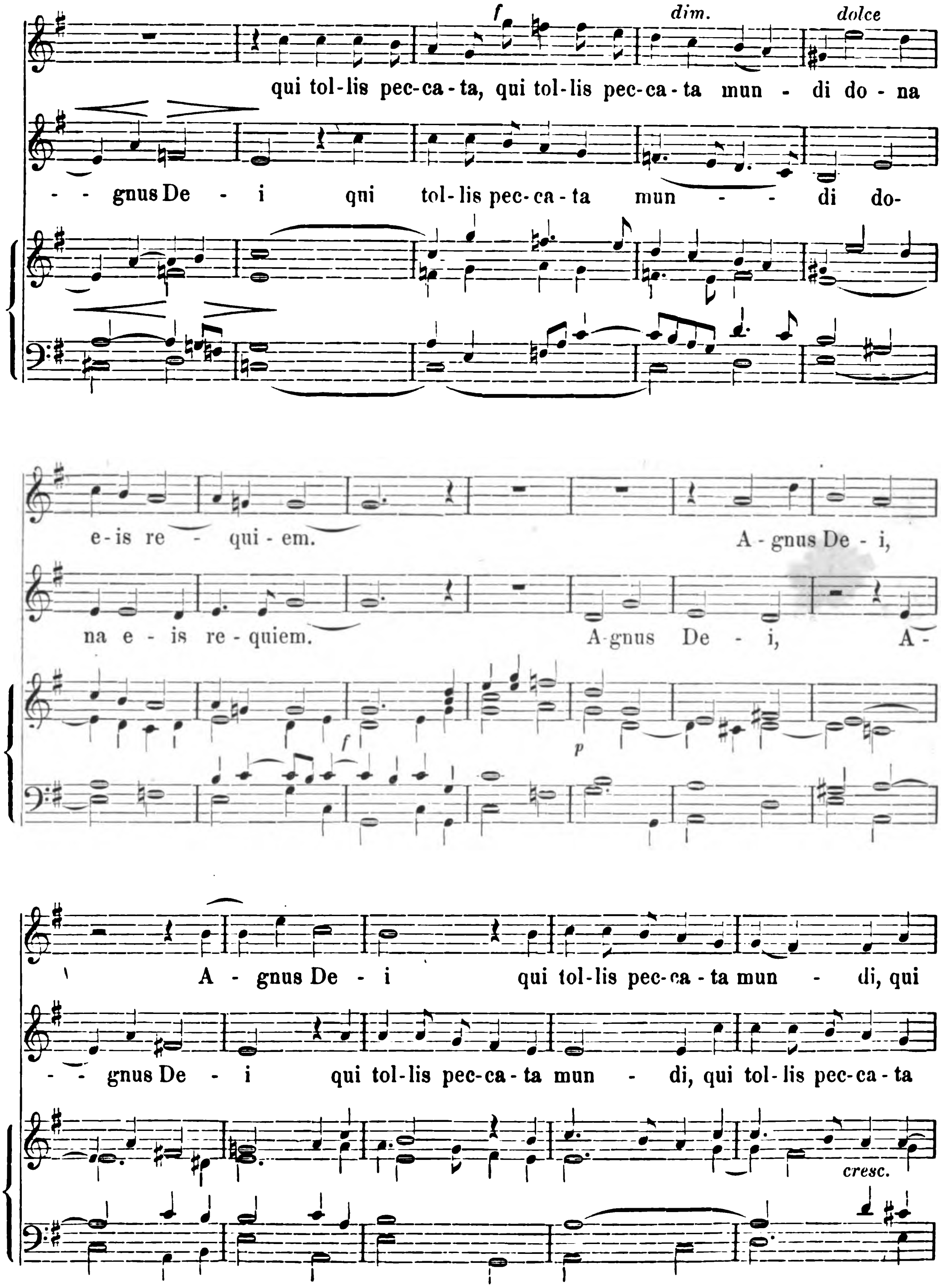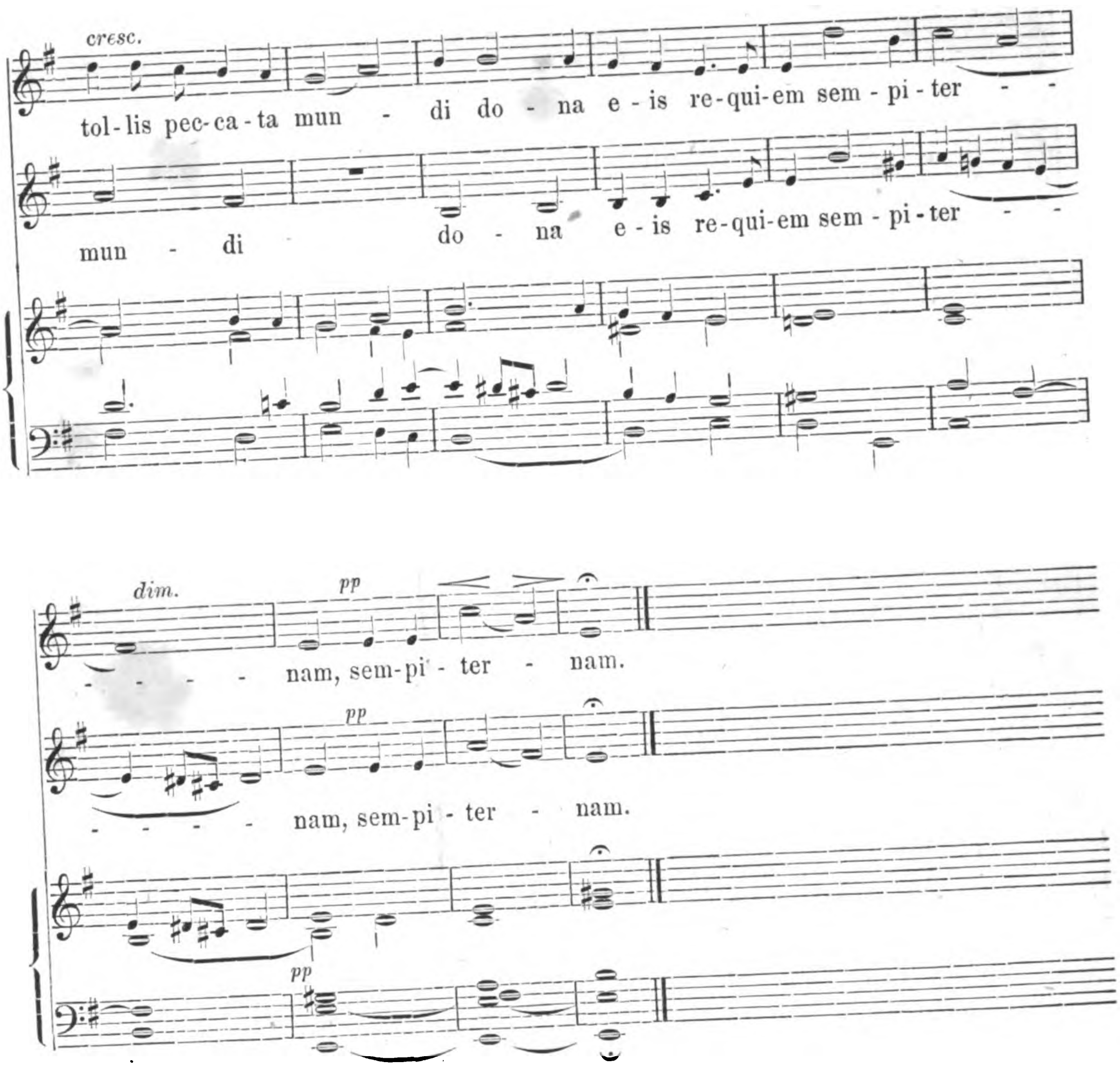


*) Wird die Messe von Männerstimmen gesungen, so ist die Bassstimme (basis) der Orgel um die Oktave tiefer zu spielen, aber ohne Pedal.


in no-mi-ne Do - - - mi - ni. Be-ne-di - ctus qui ve - nit,
ne Do - - - - - mi - ni. Be-ne - di - ctus
Chor.
Con moto.
ff
be-ne-di - ctus qui ve - nit in no-mi-ne Do - mi - ni. Hosanna in excel-
ff
qui ve - nit in no-mine Do - - - mi - ni. Hosanna in excel-
ff
Pedal
sis, Hosanna in excel-sis, Hosanna in ex-cel-sis, in ex-cel - - sis.
sis, Hosanna in excel-sis, Hosanna in excel-sis, in ex-cel - - sis.

AGNUS DEI.


M. M. ♩ = 69.
dolce
A-gnus De - i, A - gnus De - i qui tol-lis pec-ca-ta
dolce
A - gnus De - i, A - gnus De - i qui
p
cresc.
dolce
mun - di, qui tol-lis pec-ca-ta mun - di do - na
cresc.
dolce
tol-lis pec-ca-ta mun - di, qui tol-lis pec-ca-ta mun - di do-na
cresc.
e-is re - qui-em. A-gnus De - i
e-is re - - qui - em. A -
f
dim.
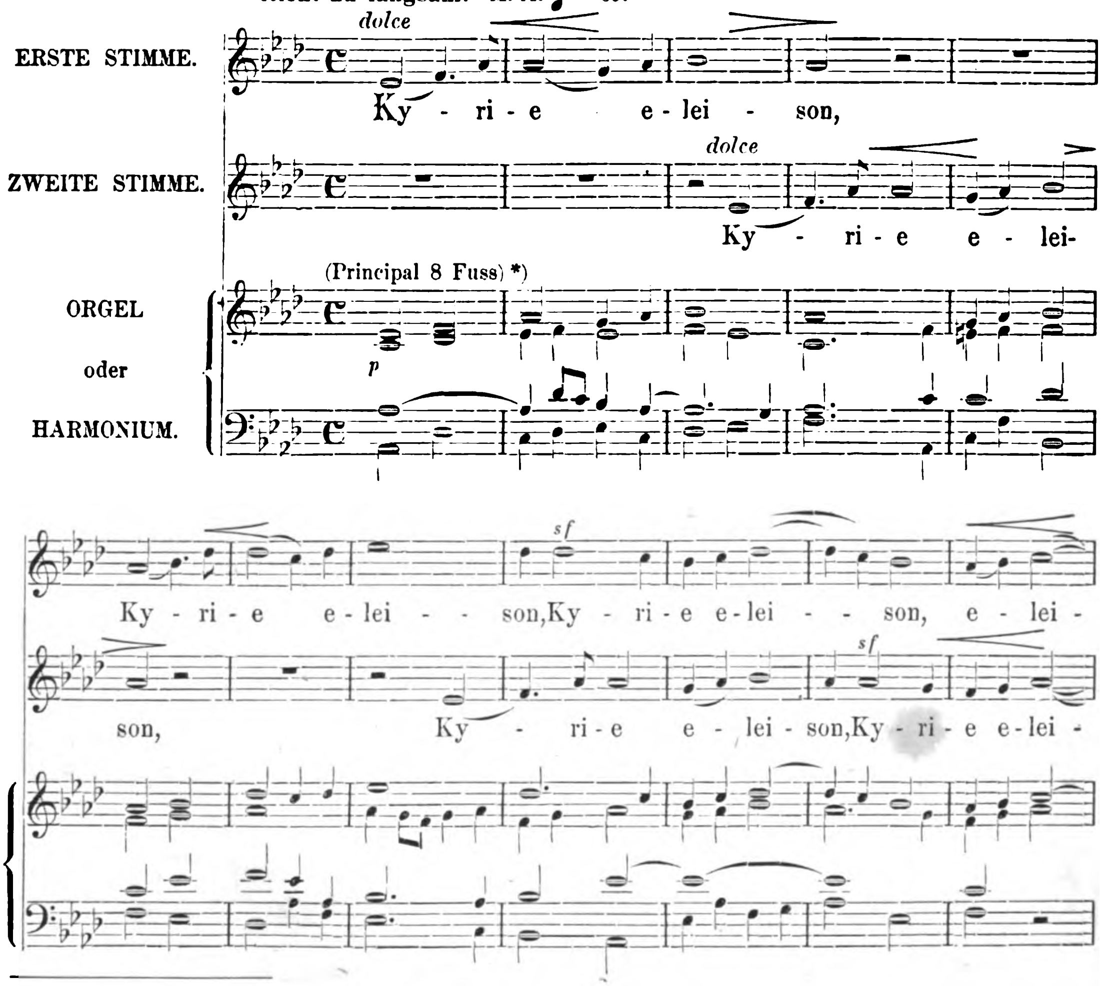

f
dim.
dolce
qui tol-lis pec-ca-ta, qui tol-lis pec-ca-ta mun - di do - na
- - gnus De - i qui tol-lis pec-ca-ta mun - - di do-
e-is re - qui-em.
A-gnus De - i,
na e - is re-quiem.
A-gnus De - i, A-
f
p
A - gnus De - i qui tol-lis pec-ca-ta mun - di, qui
- - gnus De - i qui tol-lis pec-ca-ta mun - di, qui tol-lis pec-ca-ta
cresc.


cresc.
tol-lis pec-ca-ta mun - di do - na e-is re-qui-em sem-pi-ter - -
mun - di do - na e-is re-qui-em sem-pi-ter - -
dim.
pp
nam, sem-pi - ter - nam.
pp
nam, sem-pi - ter - nam.
pp
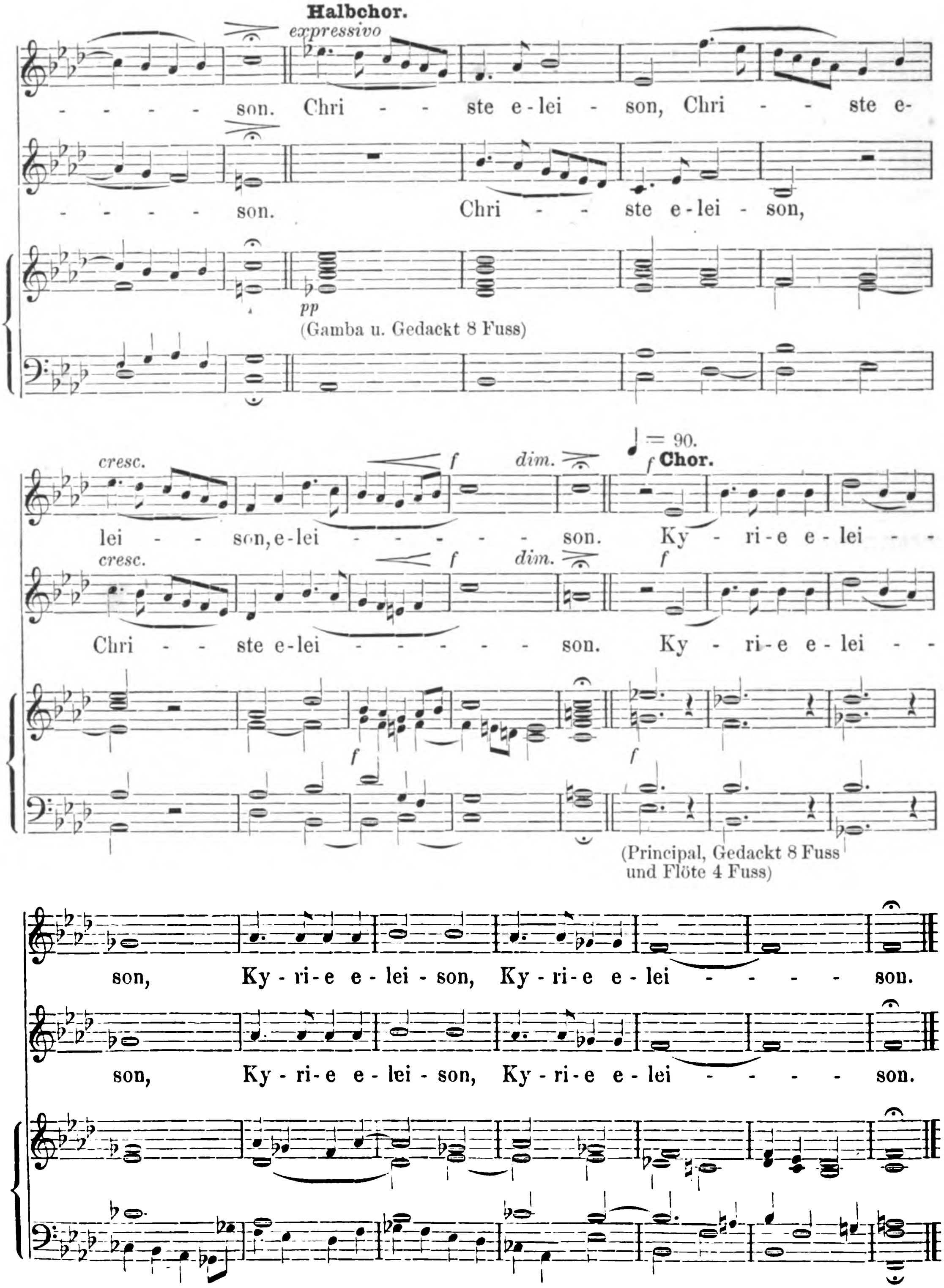
II. MISSA „EXULTET."

KYRIE.
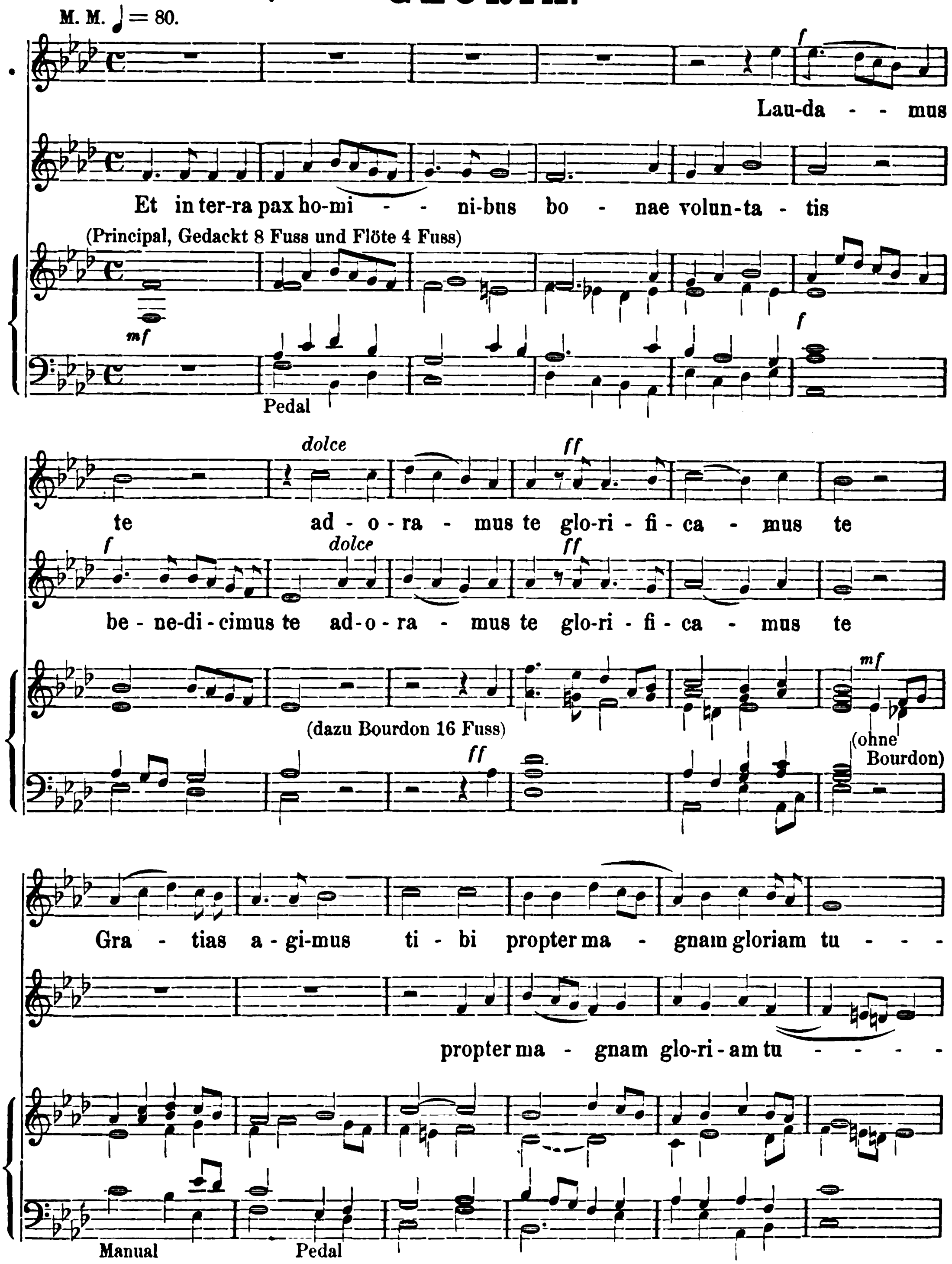
Nicht zu langsam. M. M. 𝅗𝅥 = 69.
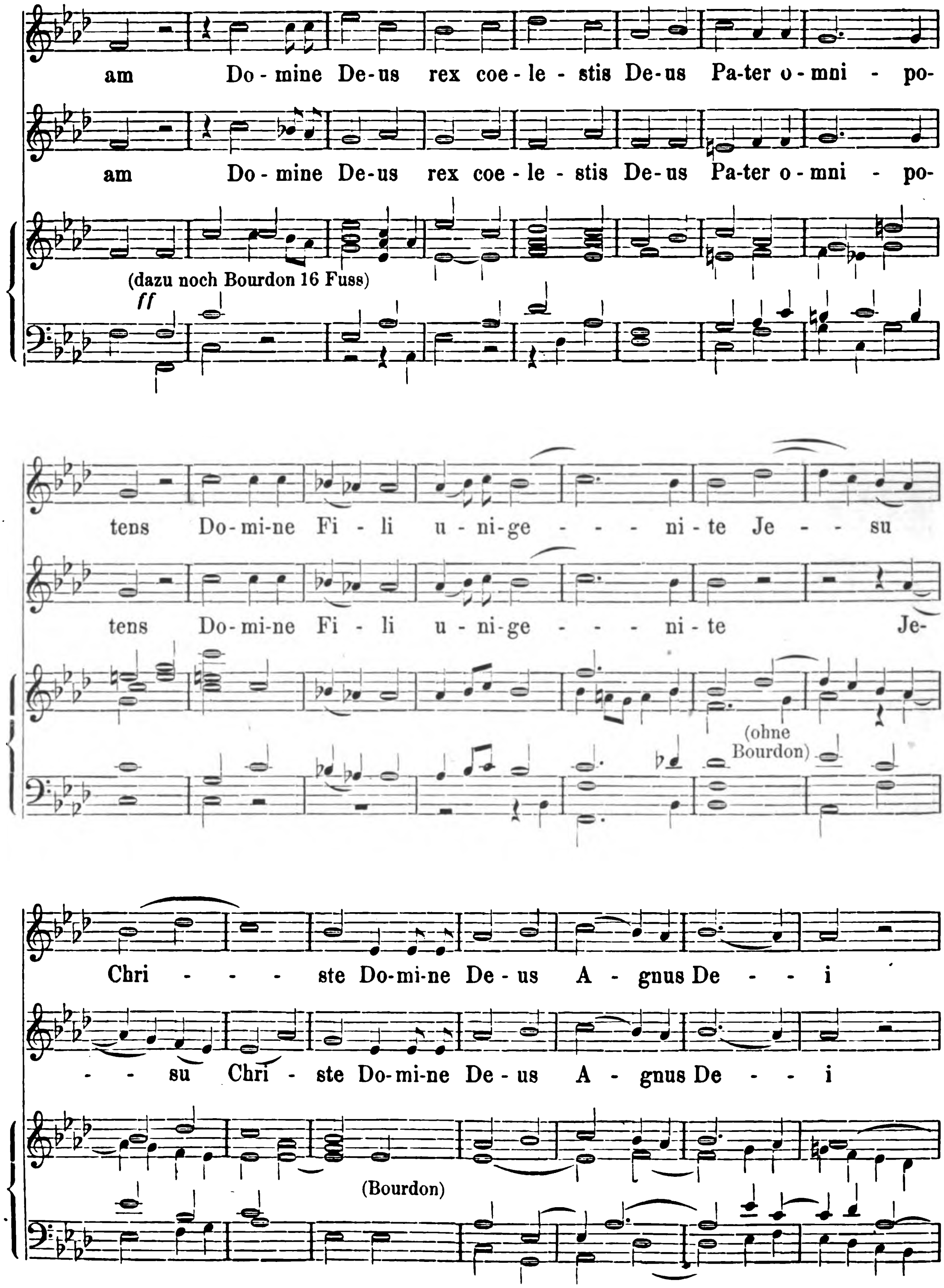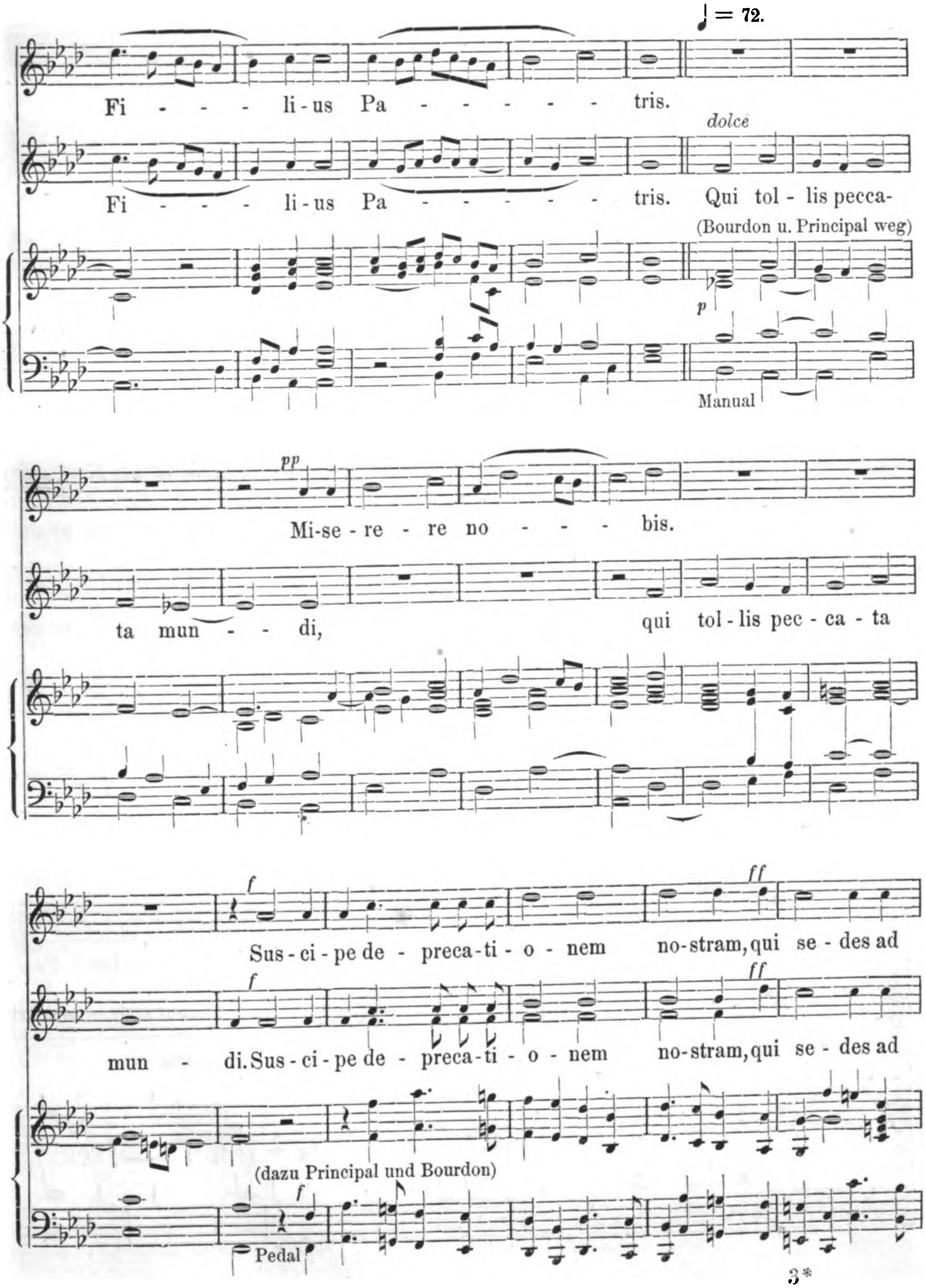


*) Die angegebene Registrirung gilt nur, wenn zwei Oberstimmen (Sopran und Alt) in einfacher Besetzung singen. Bei stärkerer Besetzung der Singstimmen muss auch die Orgel verstärkt werden.
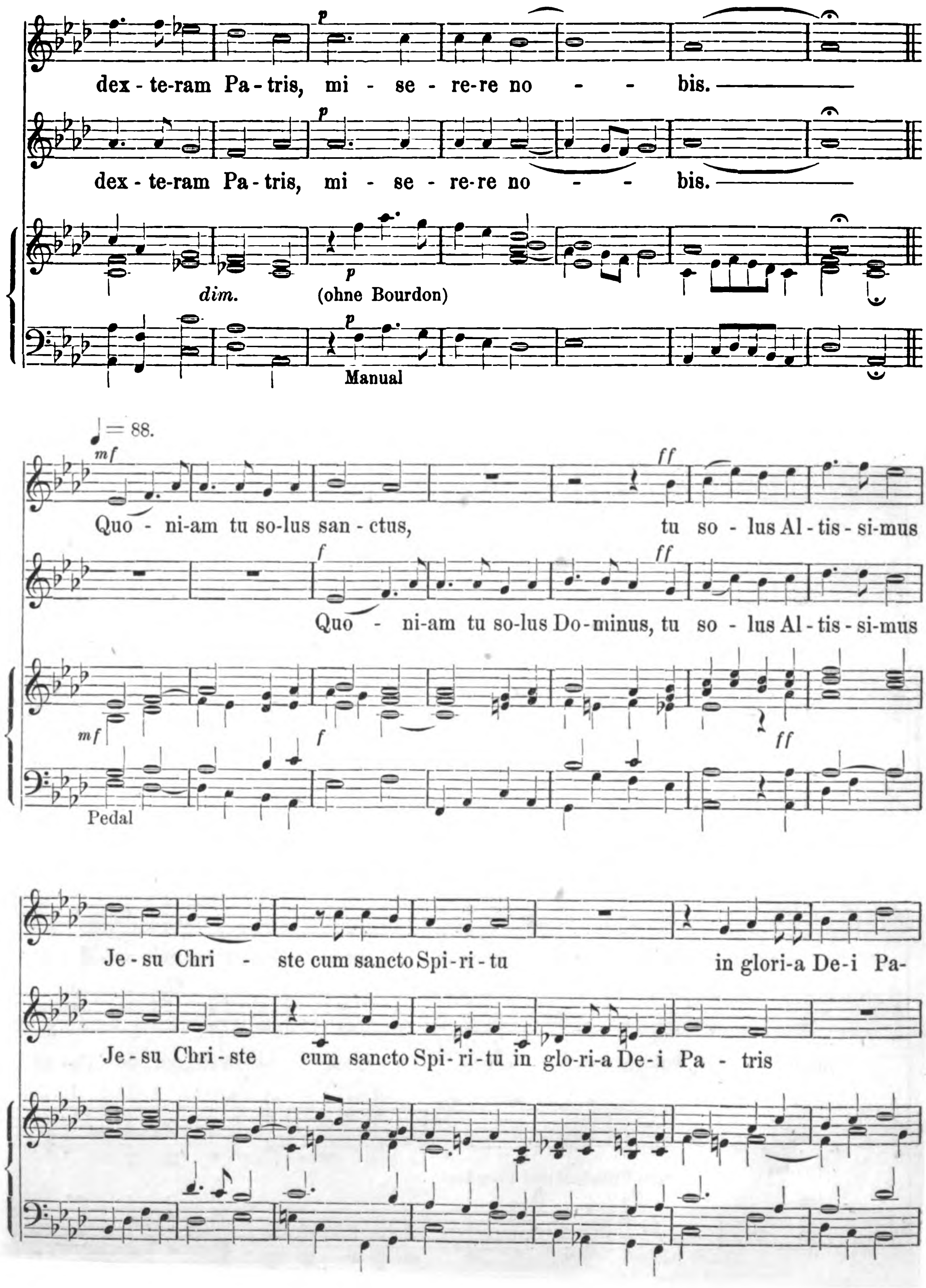

Halbchor.
expressivo
son. Chri - - ste e-lei - son, Chri - - ste e-
son. Chri - - ste e-lei - son,
pp
(Gamba u. Gedackt 8 Fuss)
cresc.
f
dim.
♩ = 90.
Chor.
lei - - son, e-lei - - - - - - son. Ky - ri-e e-lei - -
Chri - - ste e-lei - - - - - - son. Ky - ri-e e-lei - -
(Principal, Gedackt 8 Fuss
und Flöte 4 Fuss)
son, Ky-ri-e e-lei-son, Ky-ri-e e-lei - - - - son.
son, Ky-ri-e e-lei-son, Ky-ri-e e-lei - - - - son.

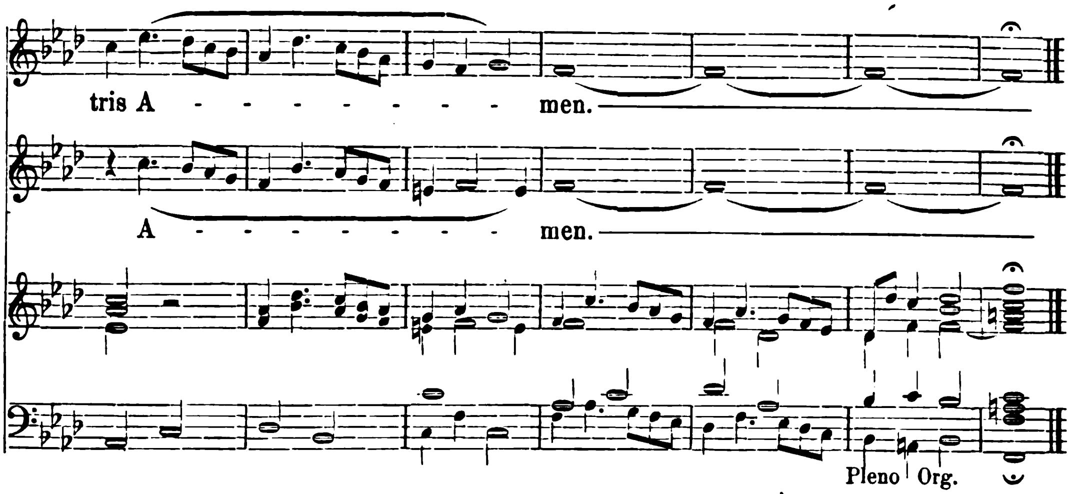
GLORIA.


M. M. 𝅗𝅥 = 80.
f
Lau-da - - mus
Et in ter-ra pax ho-mi - - ni-bus bo - nae volun-ta - tis
(Principal, Gedackt 8 Fuss und Flöte 4 Fuss)
mf
f
Pedal
dolce
ff
te ad - o - ra - mus te glo-ri - fi - ca - mus te
f
dolce
ff
be - ne-di - cimus te ad-o - ra - mus te glo-ri - fi - ca - mus te
mf
(dazu Bourdon 16 Fuss)
ff
(ohne Bourdon)
Gra - tias a - gi-mus ti - bi propter ma - gnam gloriam tu - - -
propter ma - gnam glo-ri - am tu - - - -
Manual
Pedal


am Do-mine De-us rex coe-le-stis De-us Pa-ter o-mni - po-
am Do-mine De-us rex coe-le-stis De-us Pa-ter o-mni - po-
(dazu noch Bourdon 16 Fuss)
ff
tens Do-mi-ne Fi-li u-ni-ge - - - ni-te Je - - - su
tens Do-mi-ne Fi-li u-ni-ge - - - ni-te Je-
(ohne Bourdon)
Chri - - - ste Do-mi-ne De-us A-gnus De - - - i
- - su Chri - ste Do-mi-ne De-us A-gnus De - - - i
(Bourdon)
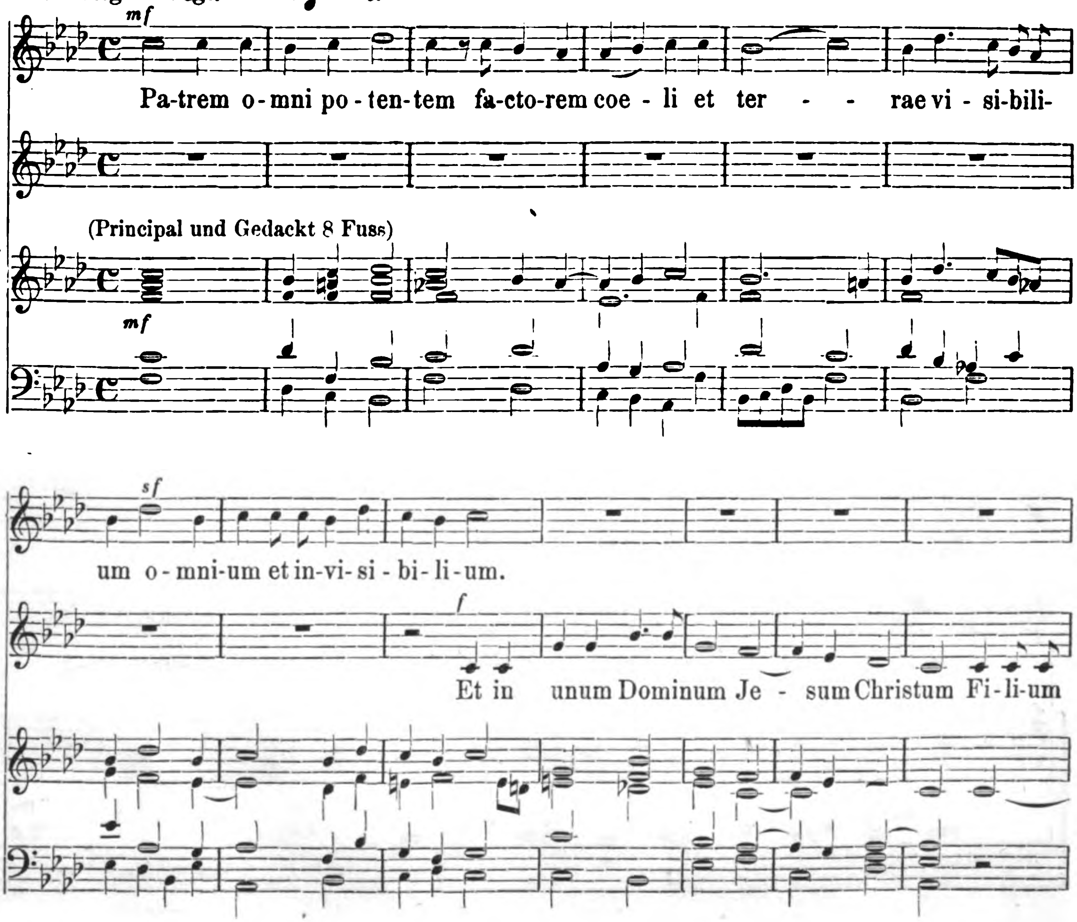

♩= 72.
Fi - - - li-us Pa - - - - - - tris.
dolce
Fi - - - li-us Pa - - - - - - tris. Qui tol - lis pecca-
(Bourdon u. Principal weg)
p
Manual
pp
Mi-se - re - re no - - - bis.
ta mun - - di, qui tol-lis pec-ca-ta
f
ff
Sus-ci-pe de - preca-ti - o - nem no-stram, qui se - des ad
mun - di. Sus-ci-pe de - preca-ti - o - nem no-stram, qui se - des ad
(dazu Principal und Bourdon)
Pedal
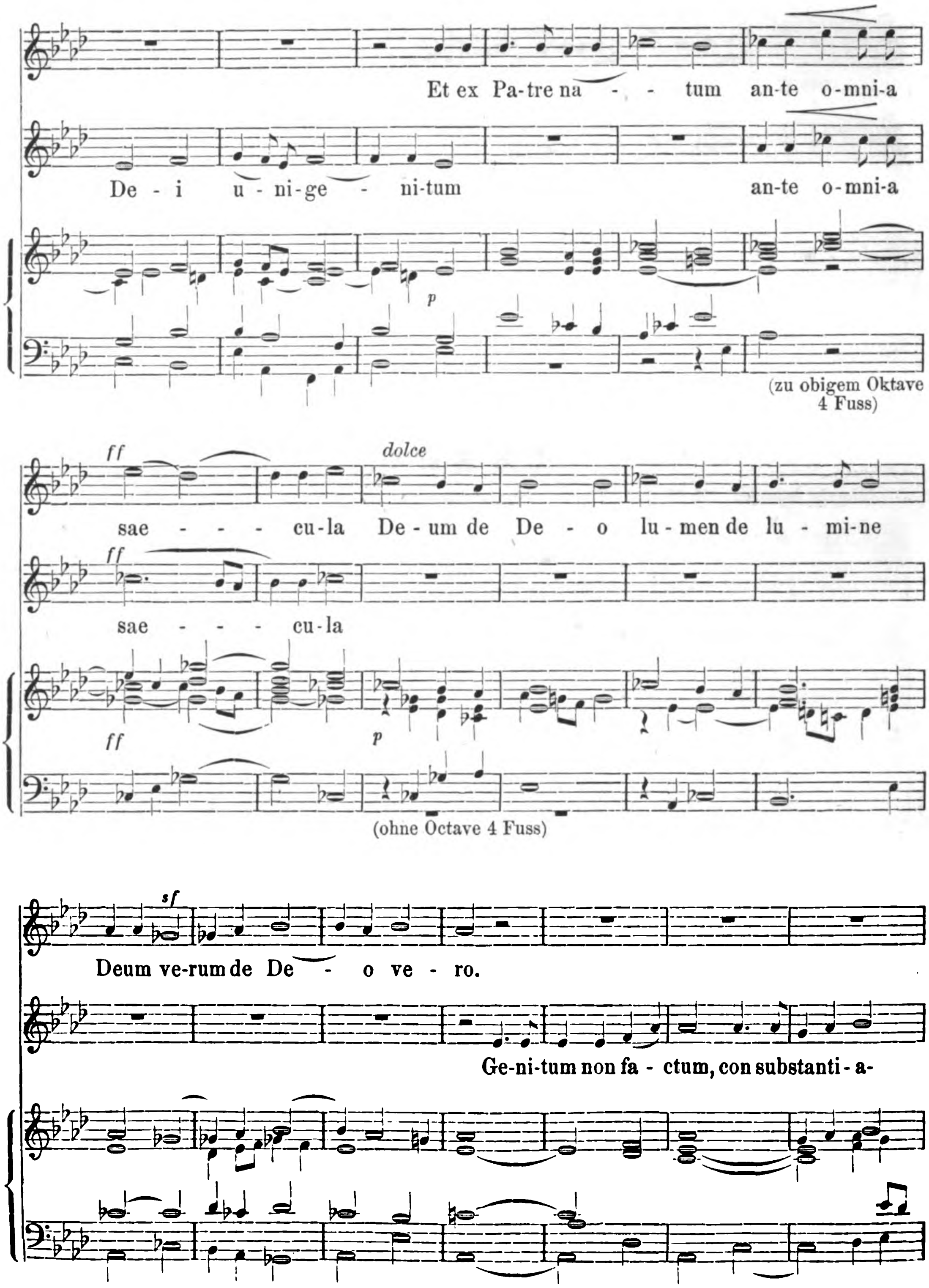

dex - te-ram Pa - tris, mi - se - re-re no - - bis.
dex - te-ram Pa - tris, mi - se - re-re no - - bis.
dim.
(ohne Bourdon)
Manual
♩= 88.
Quo - ni-am tu so-lus san - ctus, tu so - lus Al - tis - si-mus
Quo - ni-am tu so-lus Do-minus, tu so - lus Al - tis - si-mus
Pedal
Je - su Chri - ste cum sancto Spi-ri-tu in glori-a De-i Pa-
Je - su Chri - ste cum sancto Spi-ri-tu in glo-ri-a De-i Pa - tris
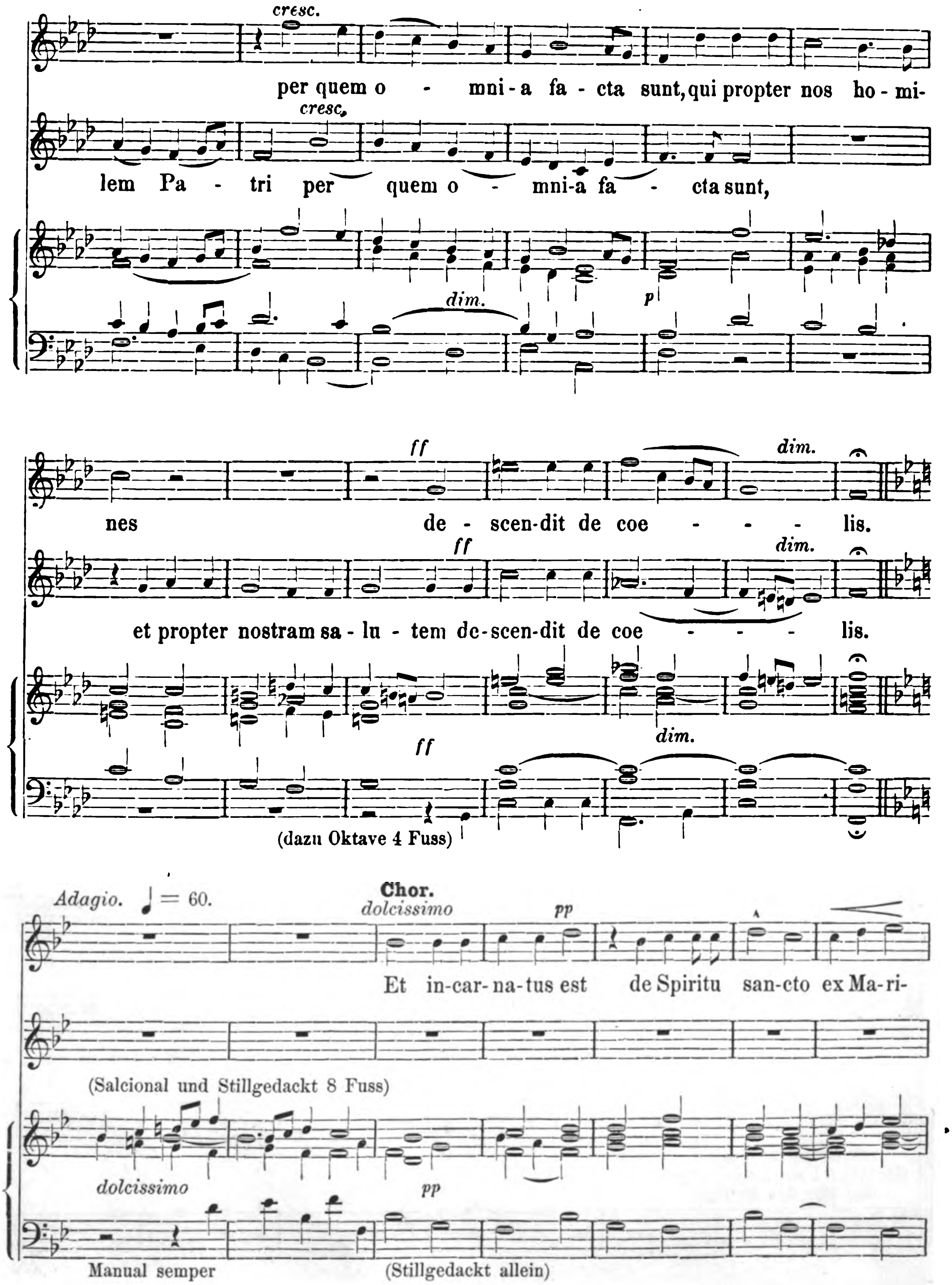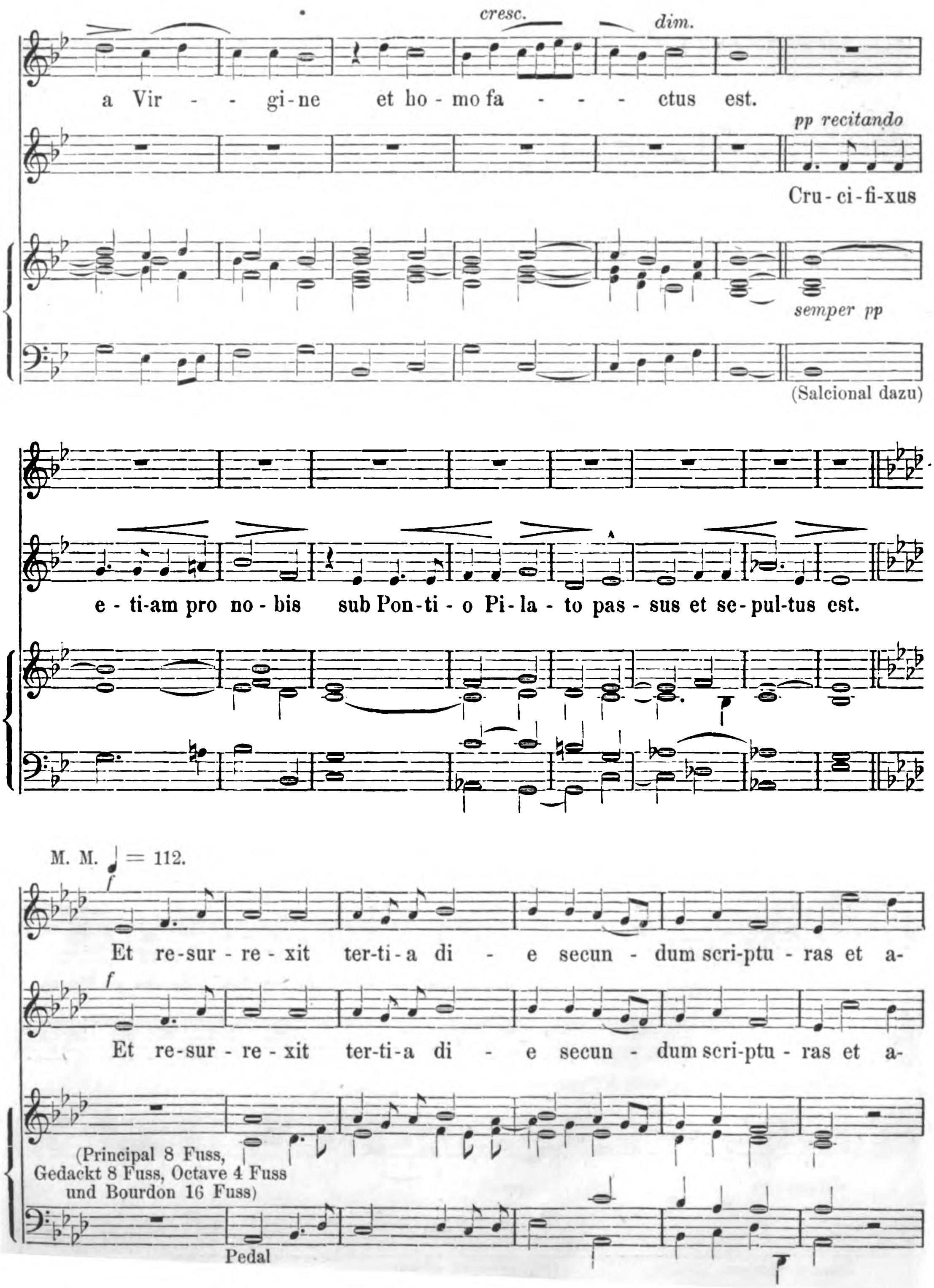


CREDO.
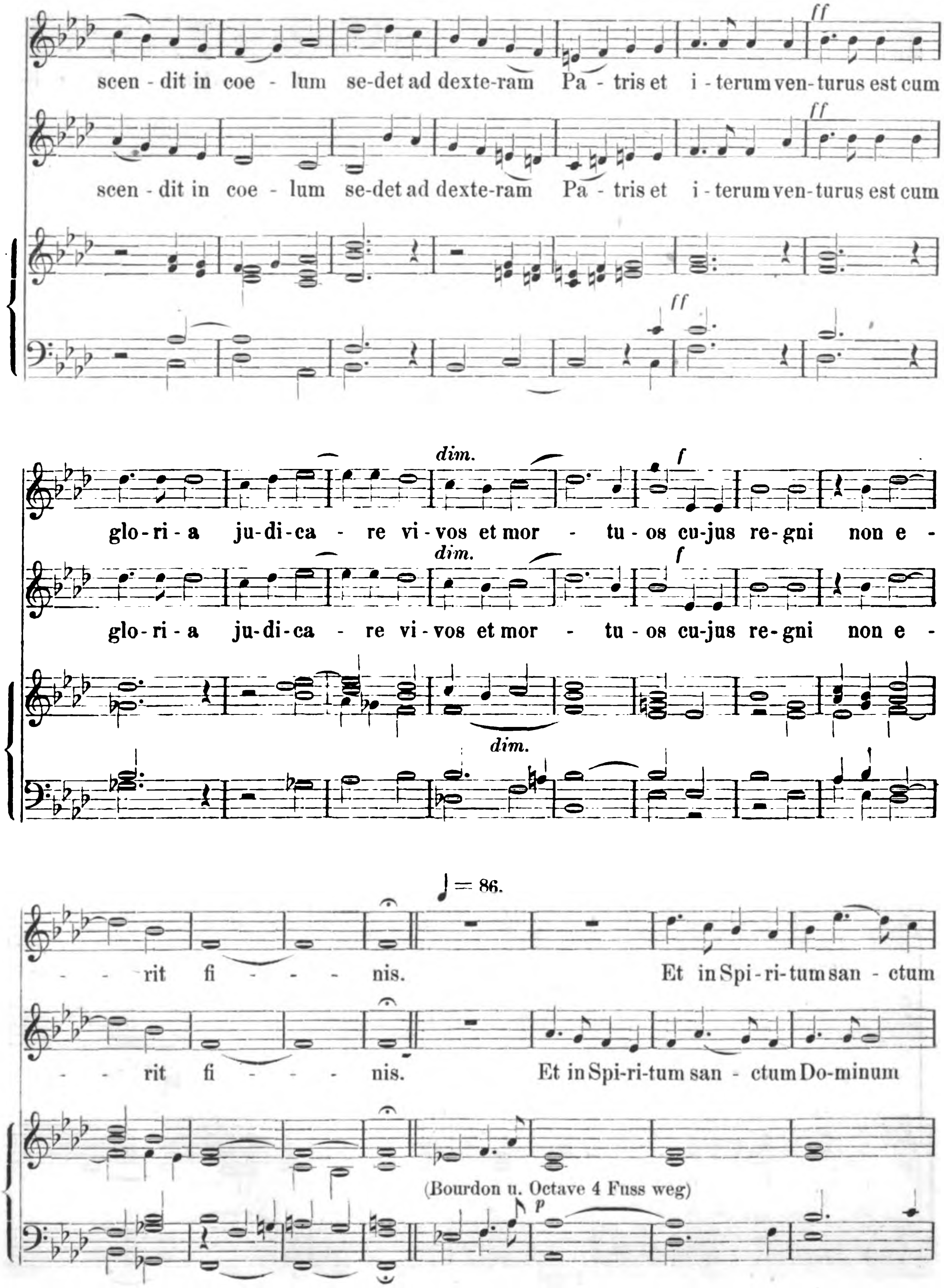
Mässig bewegt. M. M. ♩ = 76.
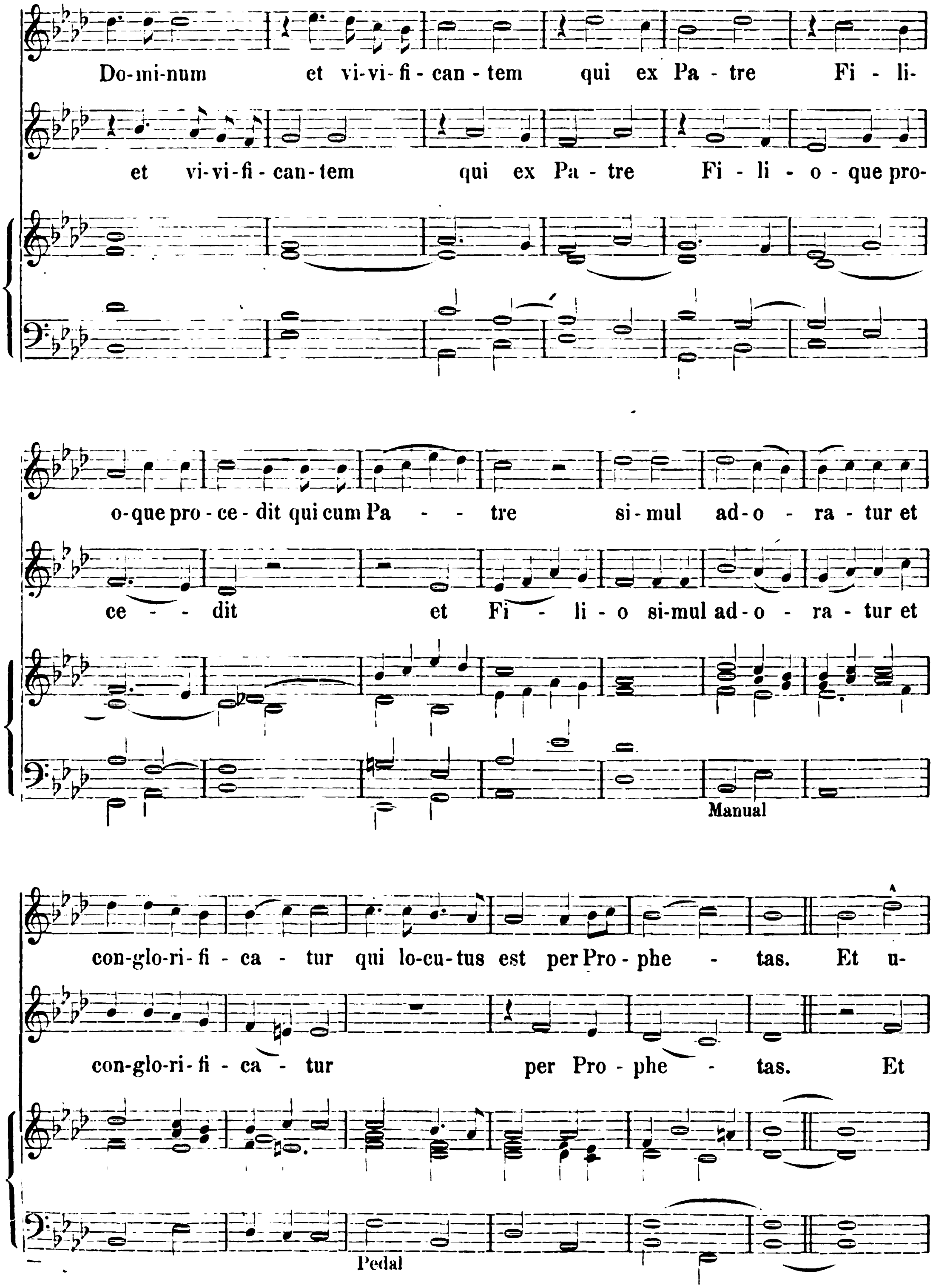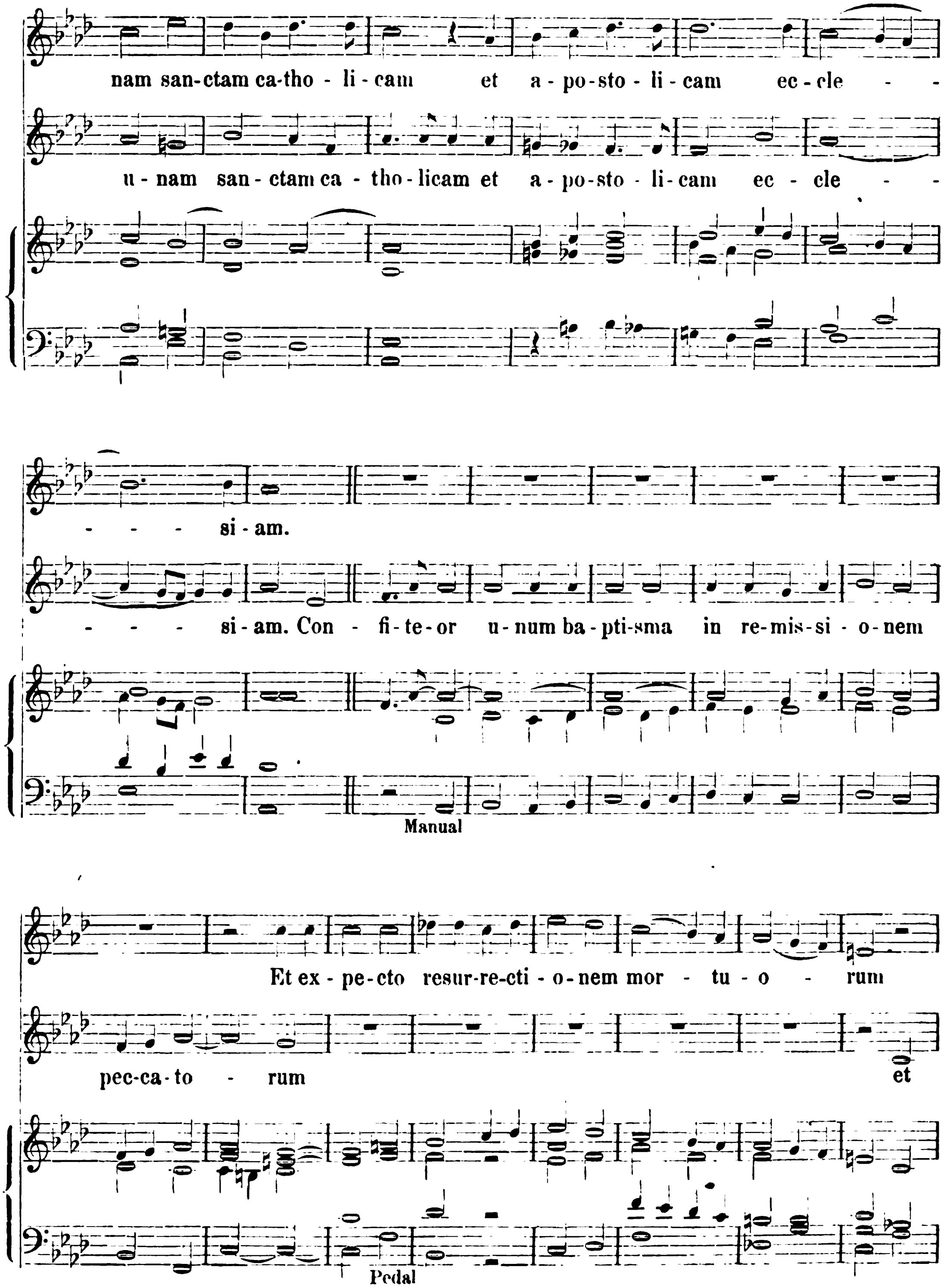



Et ex Pa-tre na - - tum an-te o-mni-a
De - i u - ni-ge - ni-tum an-te o-mni-a
p
(zu obigem Oktave 4 Fuss)
ff
dolce
sae - - - cu-la De - um de De - o lu - men de lu - mi-ne
ff
sae - - - cu-la
ff
p
(ohne Octave 4 Fuss)
sf
Deum ve-rum de De - o ve - ro.
Ge-ni-tum non fa - ctum, con substanti - a-
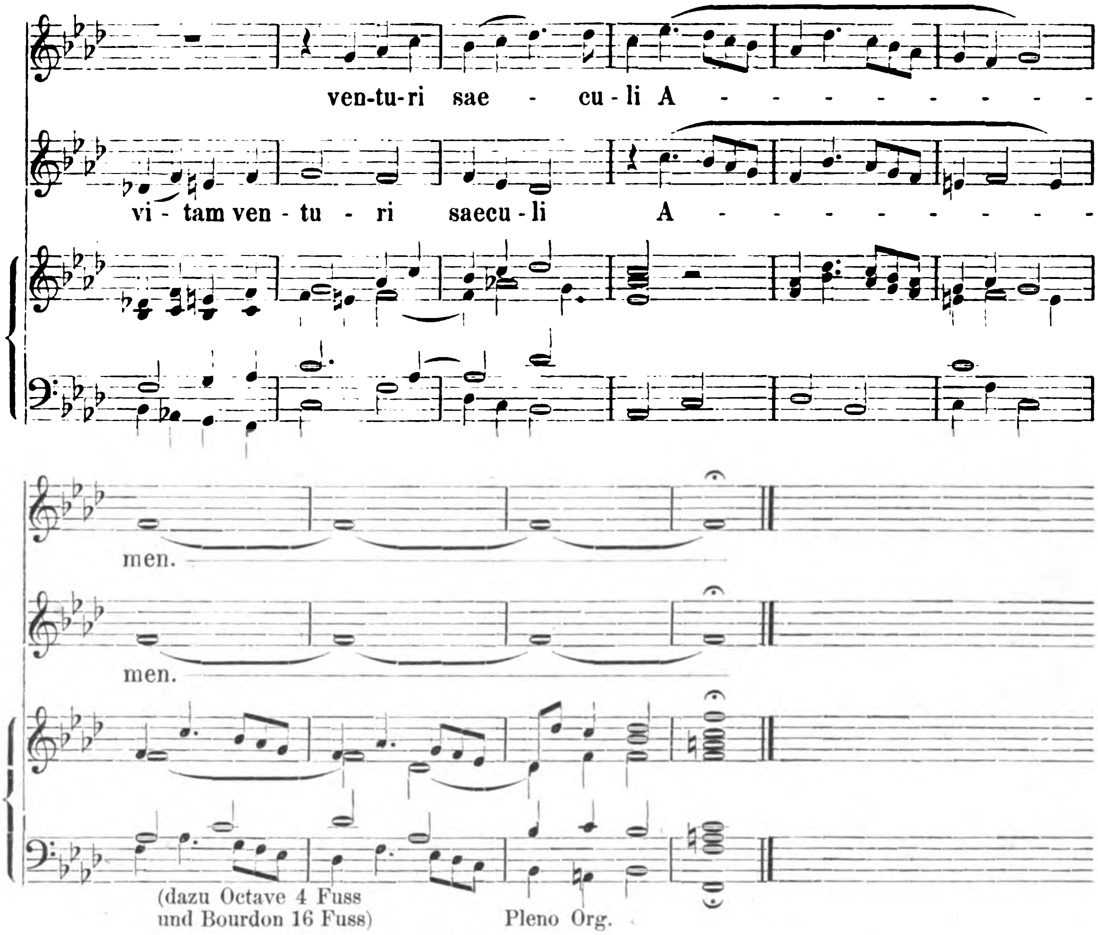

cresc.
per quem o - mni-a fa - cta sunt, qui propter nos ho - mi-
cresc.
lem Pa - tri per quem o - mni-a fa - cta sunt,
dim.
p
ff
dim.
nes de - scen-dit de coe - - - lis.
ff
dim.
et propter nostram sa - lu - tem de-scen-dit de coe - - - lis.
ff
dim.
(dazu Oktave 4 Fuss)
Adagio. ♩ = 60.
Chor.
dolcissimo
pp
Et in-car-na-tus est de Spiritu san-cto ex Ma-ri-
(Salcional und Stillgedackt 8 Fuss)
dolcissimo
pp
Manual semper
(Stillgedackt allein)


cresc.
dim.
a Vir - - gi-ne et ho-mo fa - - - - ctus est.
pp recitando
Cru-ci-fi-xus
semper pp
(Salcional dazu)
e - ti-am pro no-bis sub Pon-ti - o Pi-la - to pas - sus et se-pul-tus est.
M. M. = 112.
f
Et re-sur - re - xit ter-ti-a di - e secun - dum scri-ptu - ras et a-
f
Et re-sur - re - xit ter-ti-a di - e secun - dum scri-ptu - ras et a-
(Principal 8 Fuss, Gedackt 8 Fuss, Octave 4 Fuss und Bourdon 16 Fuss)
Pedal


ff
scen - dit in coe - lum se-det ad dexte-ram Pa - tris et i - terum ven-turus est cum
ff
scen - dit in coe - lum se-det ad dexte-ram Pa - tris et i - terum ven-turus est cum
ff
dim.
f
glo-ri-a ju-di-ca - re vi-vos et mor - tu-os cu-jus re-gni non e -
dim.
f
glo-ri-a ju-di-ca - re vi-vos et mor - tu-os cu-jus re-gni non e -
dim.
= 86.
- - rit fi - - - nis. Et in Spi-ri-tum san - ctum
- - rit fi - - - nis. Et in Spi-ri-tum san - ctum Do-minum
(Bourdon u. Octave 4 Fuss weg)
p
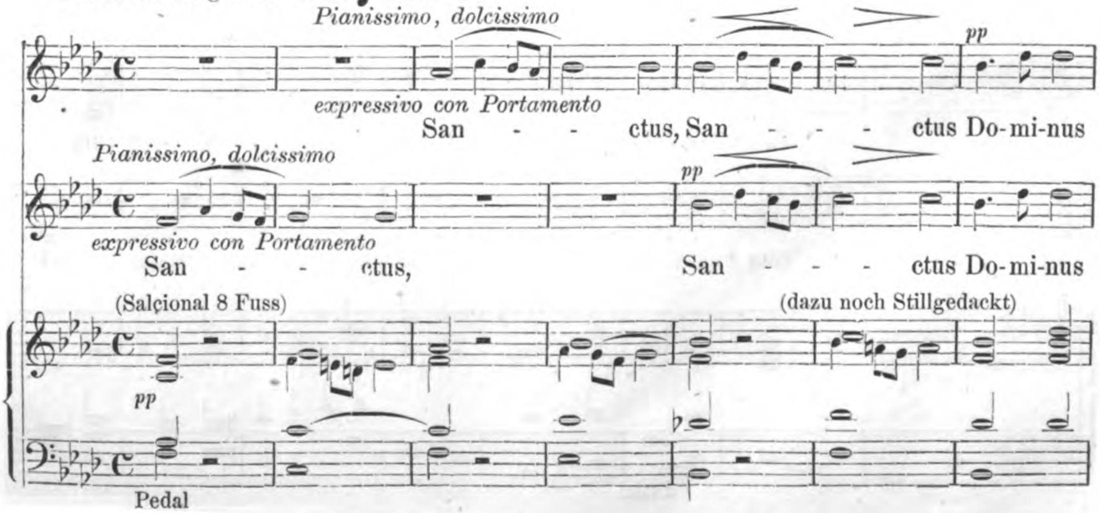

Do-mi-num et vi-vi-fi-can-tem qui ex Pa-tre Fi-li-
et vi-vi-fi-can-tem qui ex Pa-tre Fi-li-o-que pro-
o-que pro-ce-dit qui cum Pa-tre si-mul ad-o-ra-tur et
ce-dit et Fi-li-o si-mul ad-o-ra-tur et
Manual
con-glo-ri-fi-ca-tur qui lo-cu-tus est per Pro-phe-tas. Et u-
con-glo-ri-fi-ca-tur per Pro-phe-tas. Et
Pedal
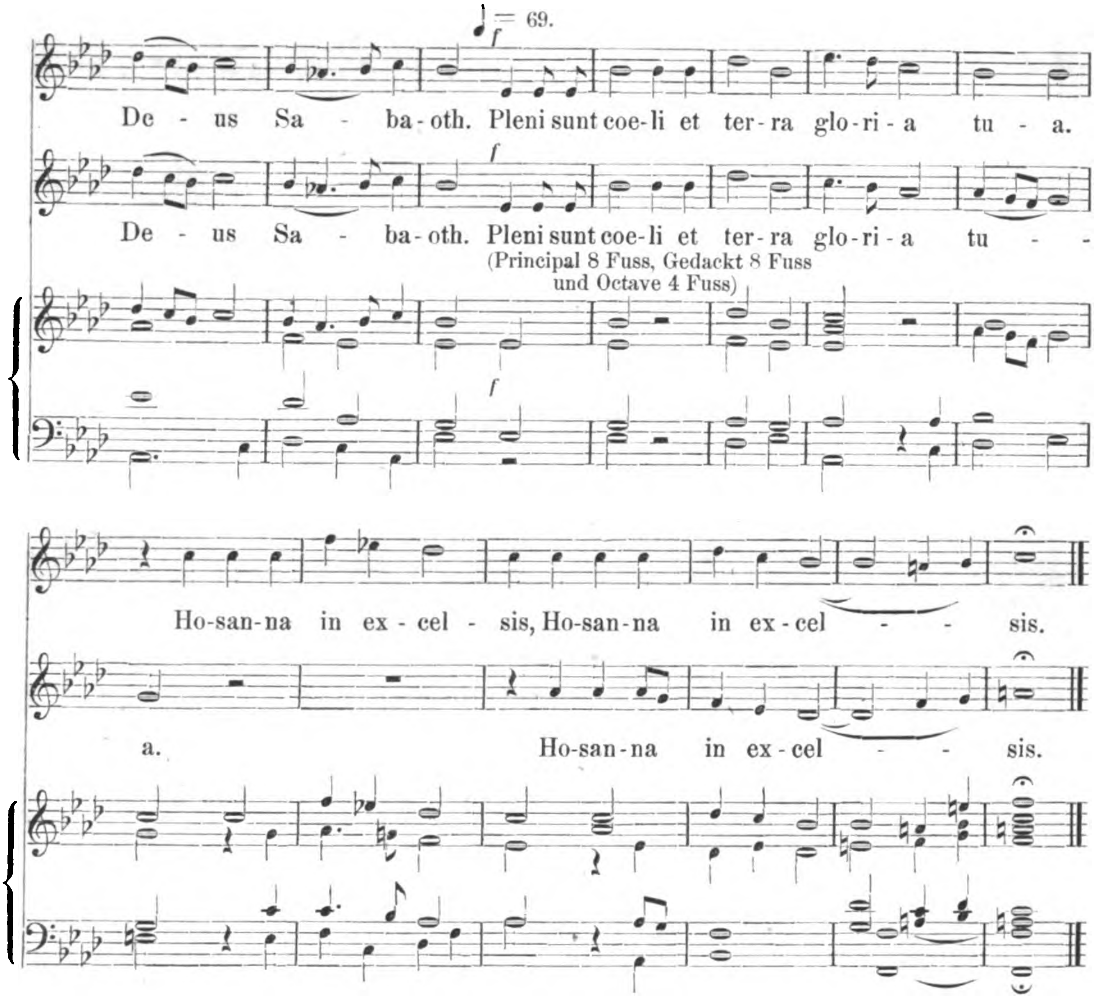

nam san-ctam ca-tho - li - cam et a - po-sto - li - cam ec - cle - -
u - nam san - ctam ca - tho - licam et a - po-sto - li - cam ec - cle - -
- - - si - am.
- - - si - am. Con - fi - te - or u - num ba - pti-sma in re-mis-si - o-nem
Manual
Et ex - pe-cto resur-re-cti - o-nem mor - tu - o - rum
pec-ca-to - rum et
Pedal



SANCTUS.

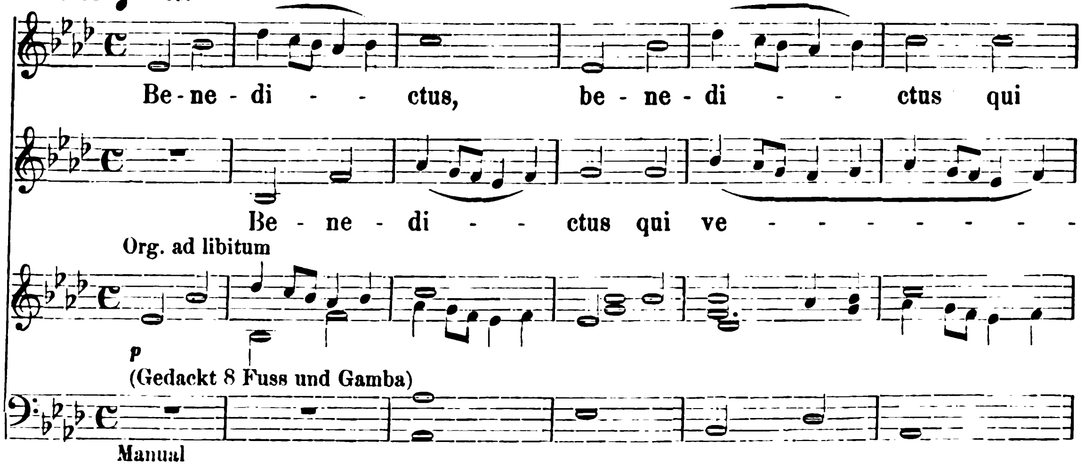
Ziemlich langsam. M. M. ♩ = 58.
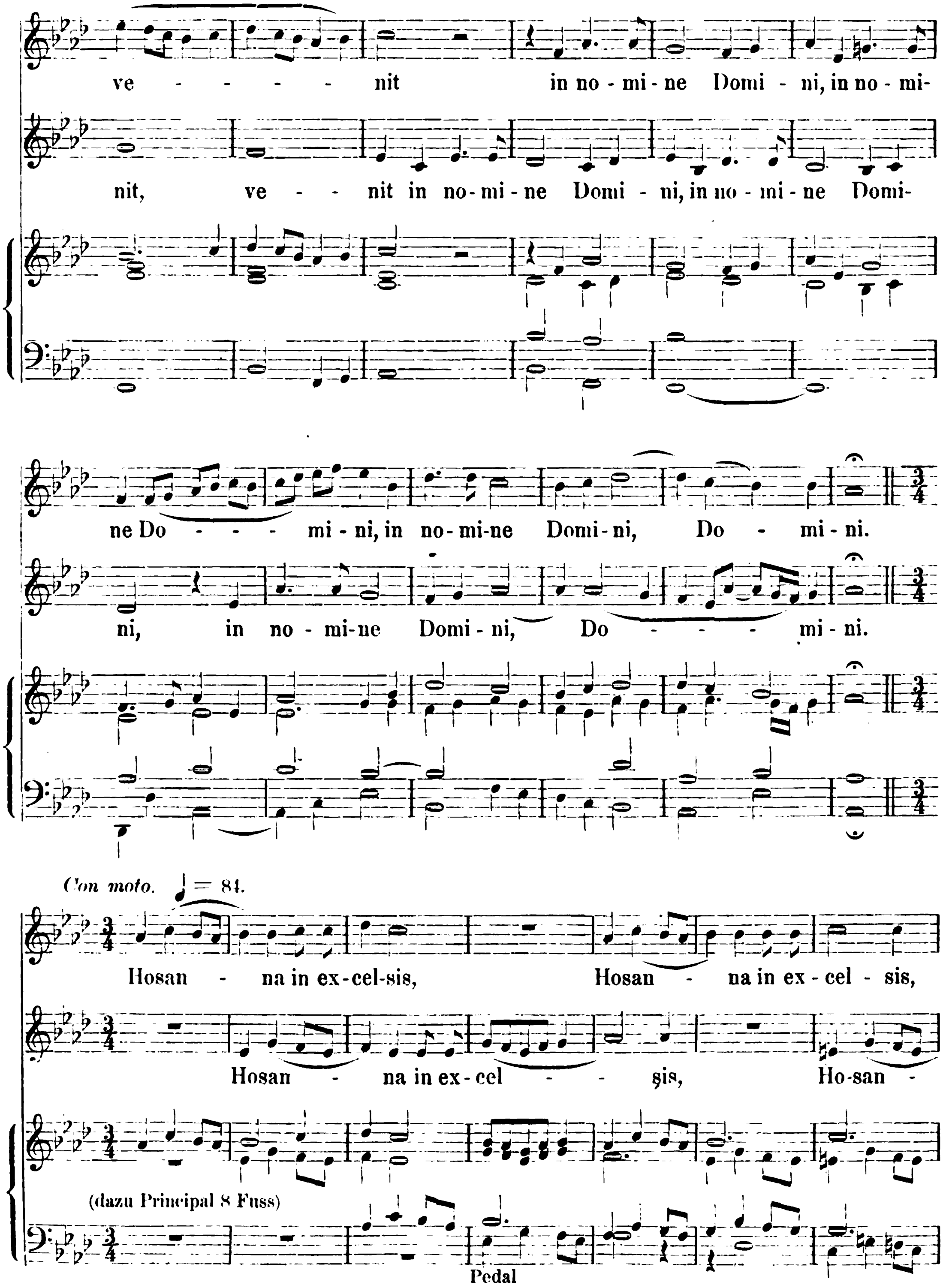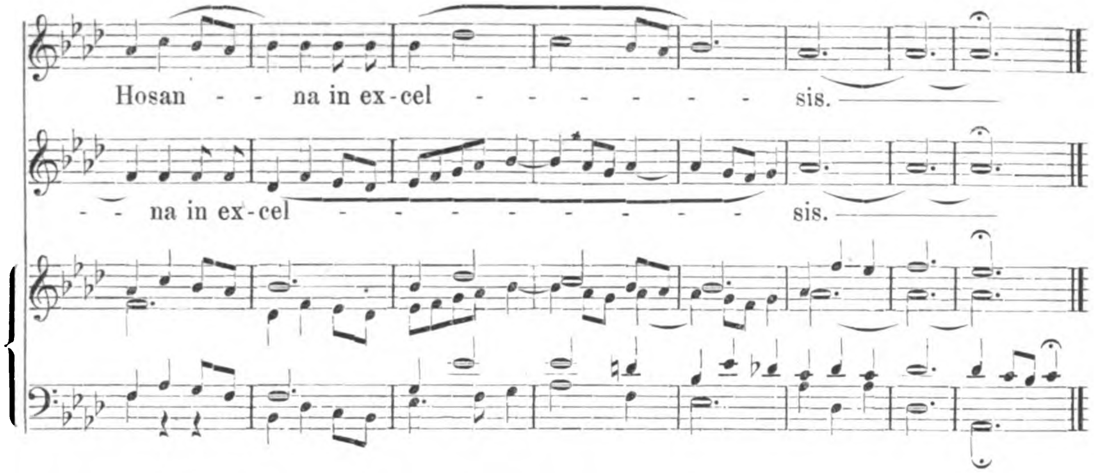




BENEDICTUS.

M. M. = 69.
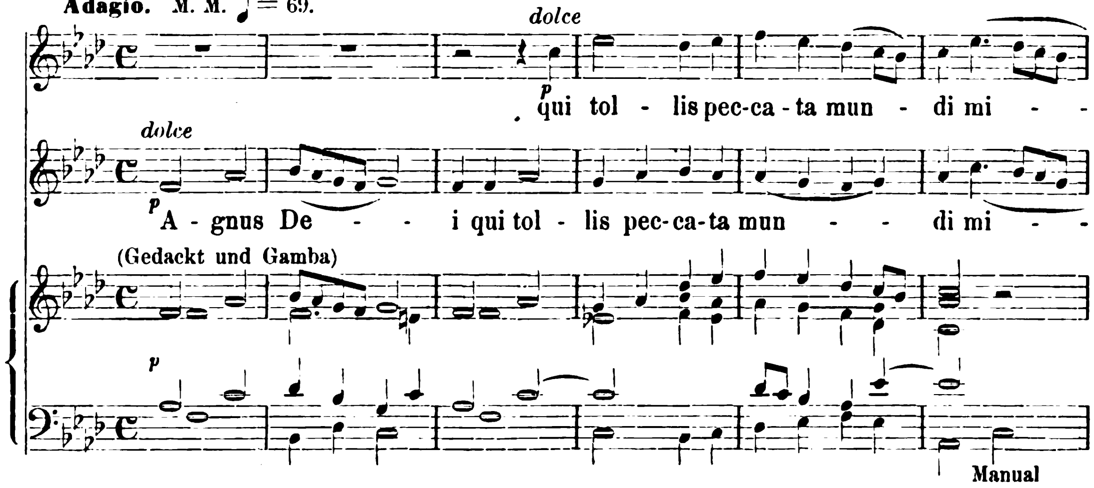


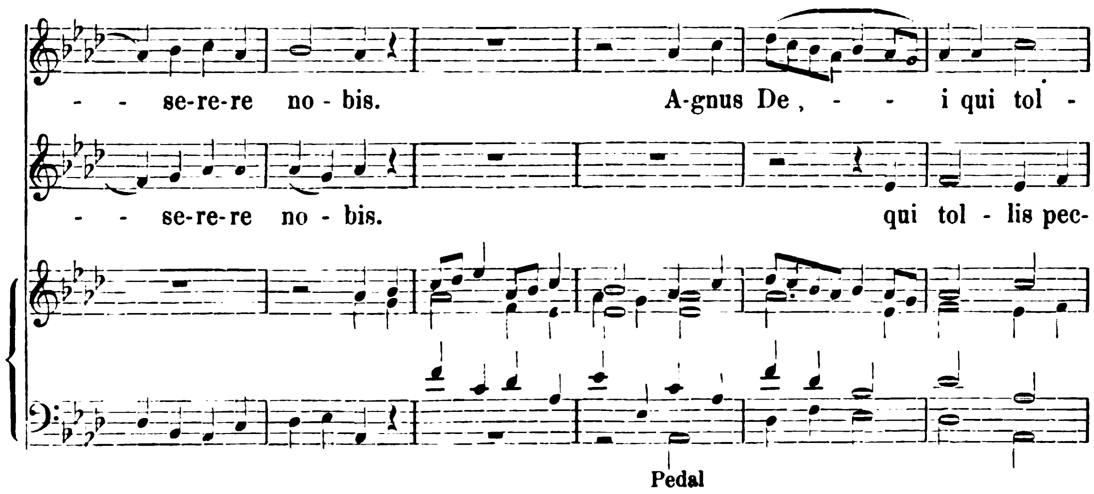

ve - - - - - nit in no - mi - ne Domi - ni, in no - mi-
nit, ve - - - nit in no-mi-ne Domi - ni, in no - mi - ne Domi-
ne Do - - - - mi - ni, in no-mi-ne Domi-ni, Do - mi - ni.
ni, in no - mi-ne Domi - ni, Do - - - - mi - ni.
Con moto. ♩ = 84.
Hosan - na in ex-cel-sis, Hosan - na in ex - cel - sis,
Hosan - na in ex-cel - - sis, Ho-san -
(dazu Principal 8 Fuss)
Pedal
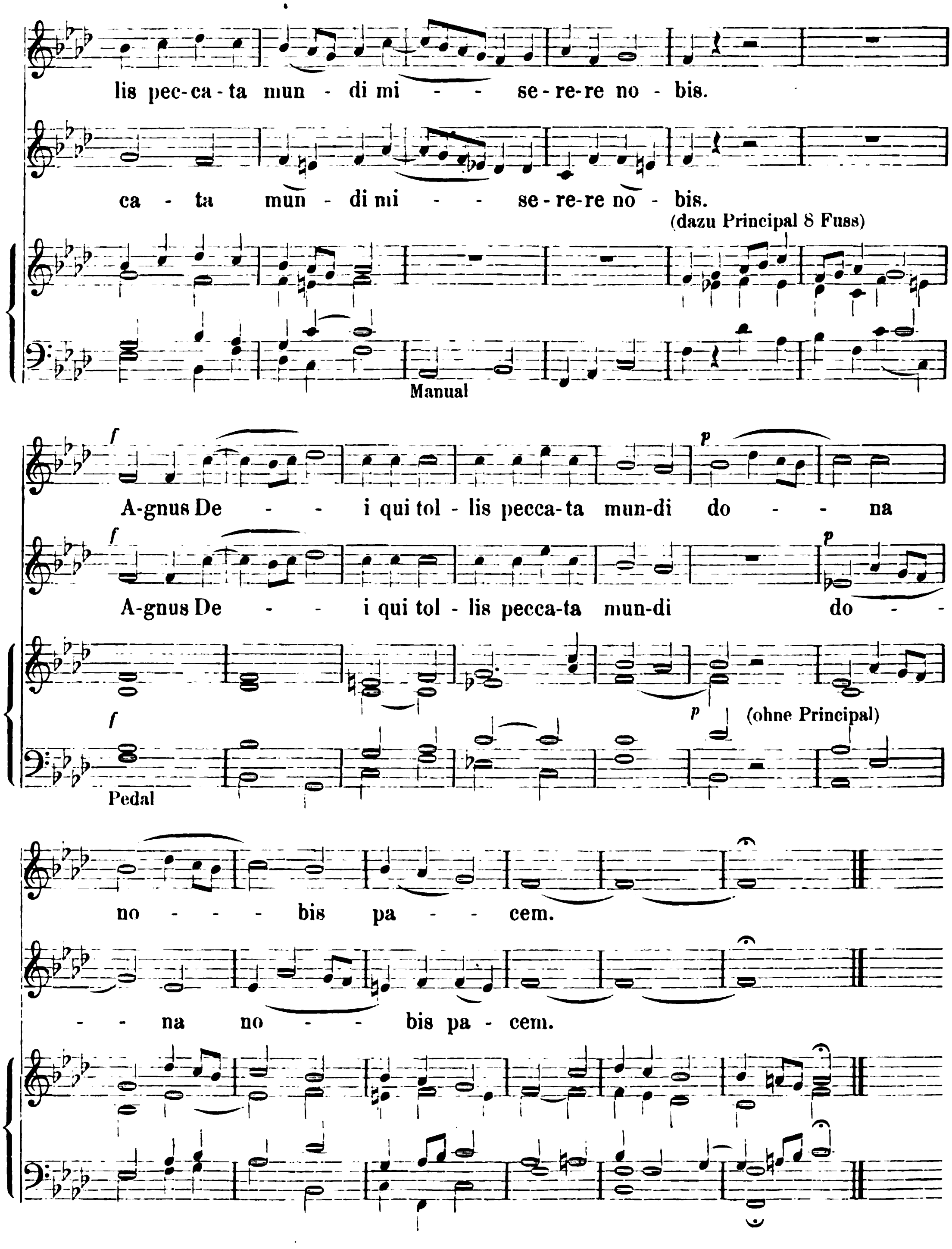


AGNUS DEI.

Adagio. M. M. ♩ = 69.







Druck von G. J. Manz in Regensburg.
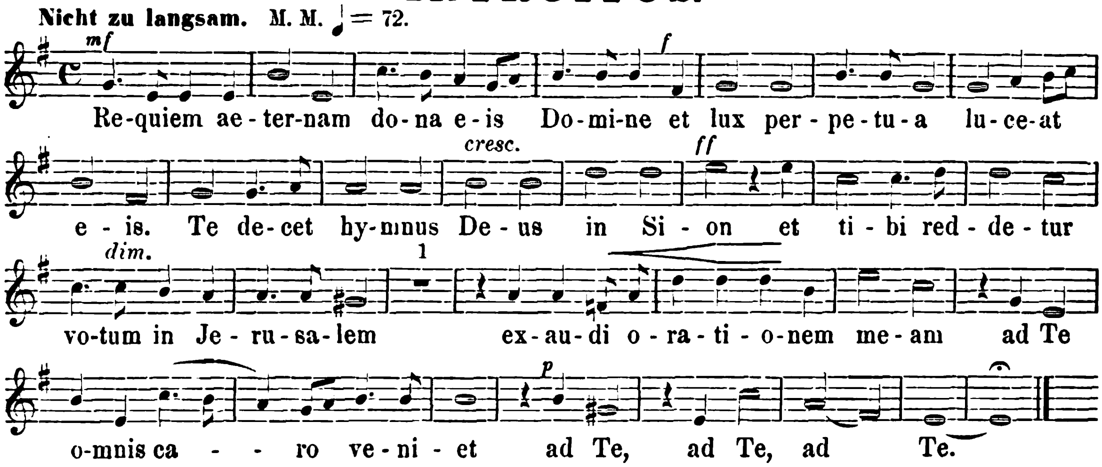
Witt. Opus IX. Missa pro Defunctis et Missa „Exultet."

Erste Stimme.

I. MISSA PRO DEFUNCTIS.

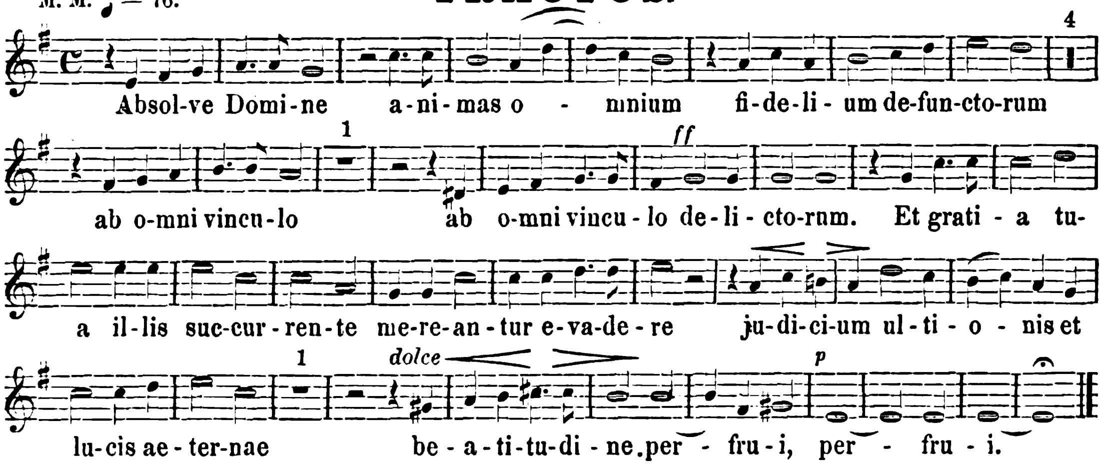
INTROITUS.

Nicht zu langsam. M. M. ♩ = 72.
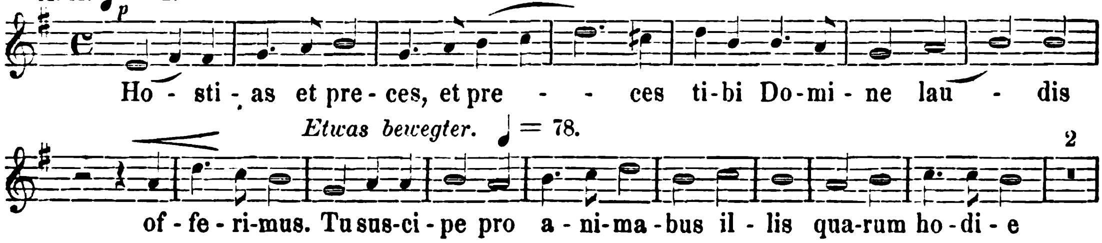


TRACTUS.
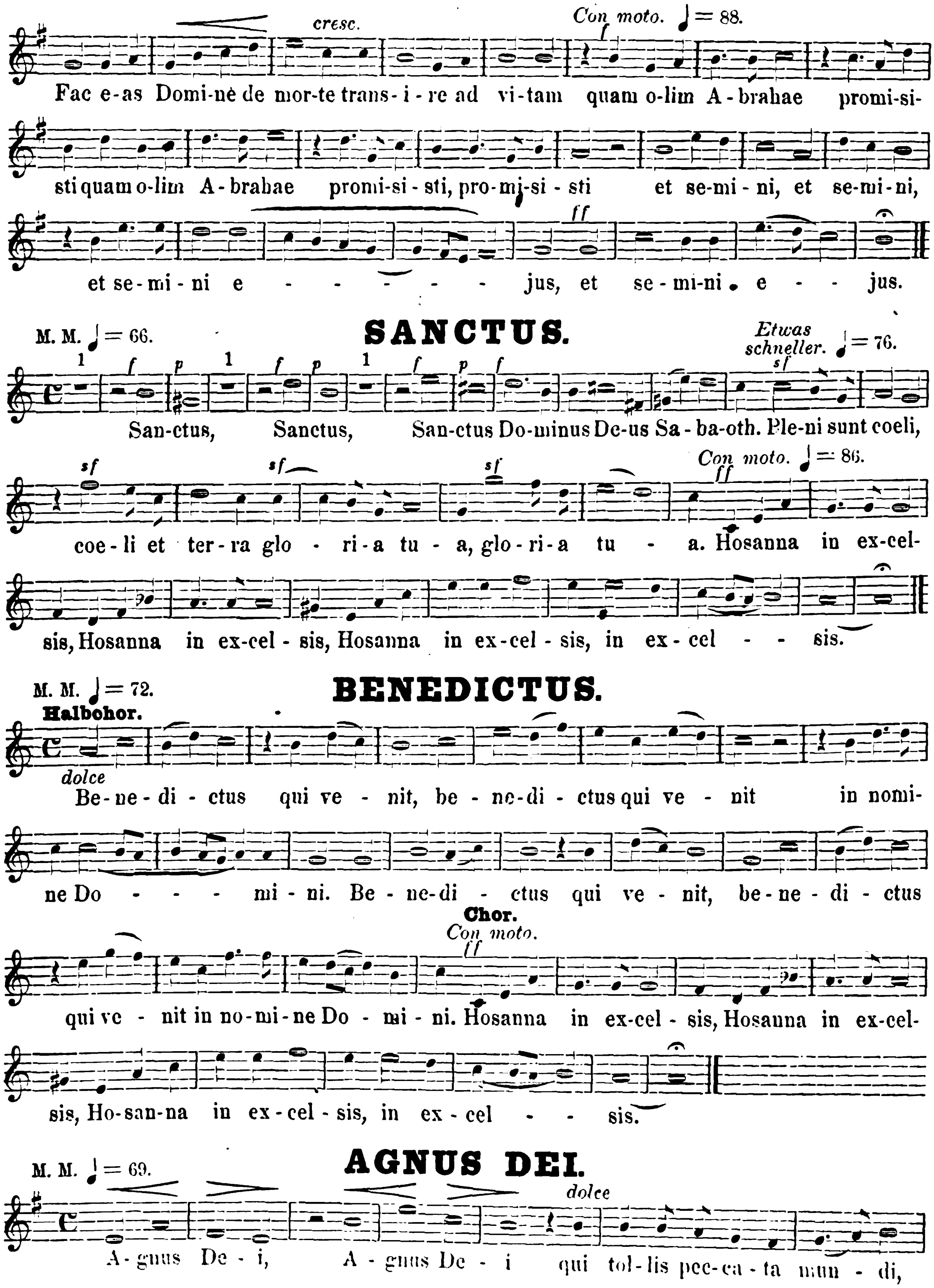
M. M. ♩ = 76.
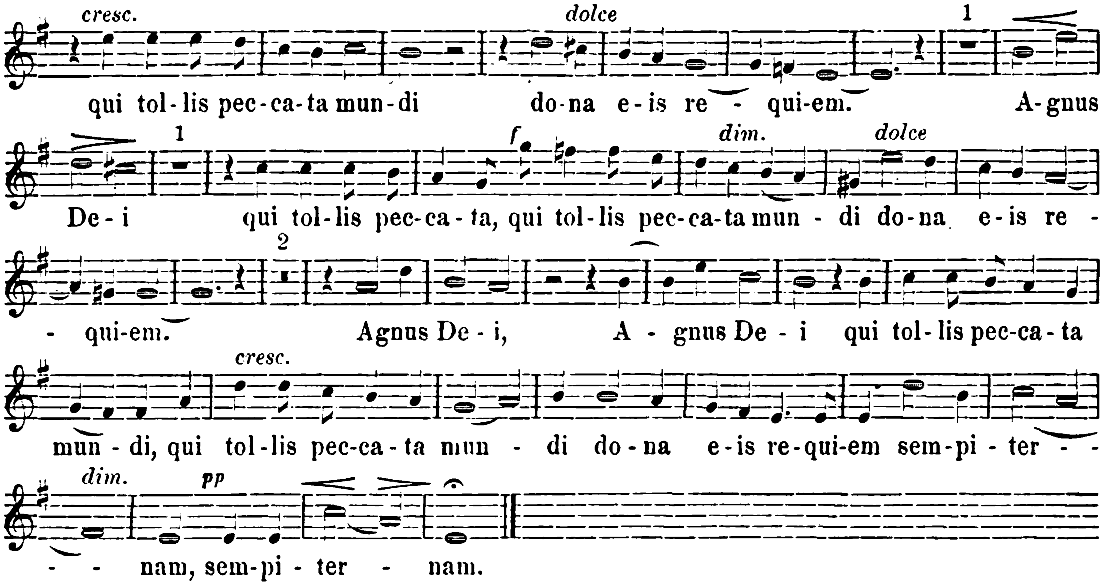


OFFERTORIUM.

M. M. ♩ = 72.
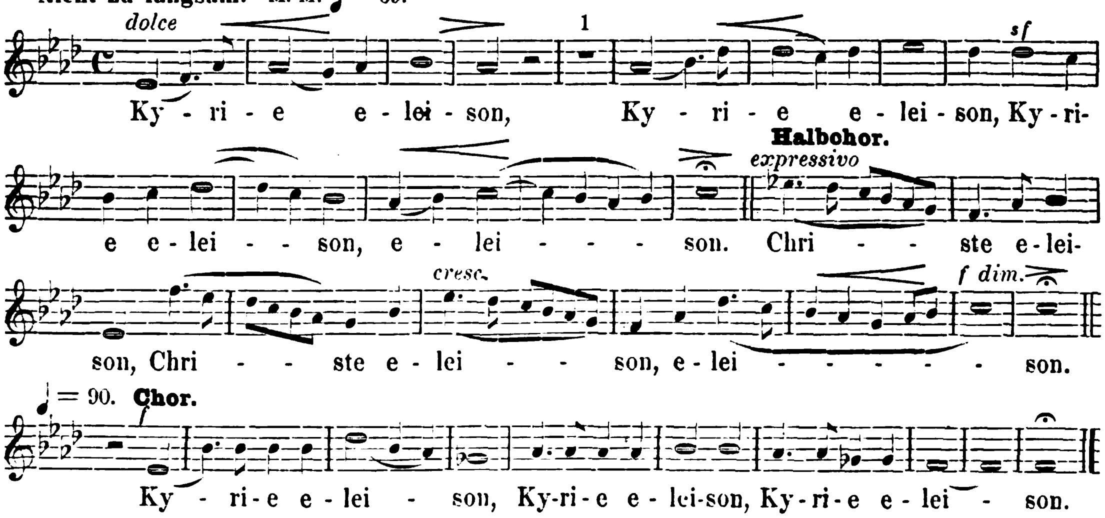



cresc.
Con moto. ♩= 88.
Fac e-as Domi-ne de mor-te trans- i - re ad vi-tam quam o-lim A-brahae promi-si-
sti quam o-lim A-brahae promi-si - sti, pro-mi-si - sti et se-mi - ni, et se-mi-ni,
ff
et se-mi-ni e - - - - - - jus, et se-mi-ni e - - jus.
M. M. ♩= 66.
SANCTUS.
Etwas schneller. ♩= 76.
San-ctus, Sanctus, San-ctus Do-minus De-us Sa - ba-oth. Ple-ni sunt coeli,
sf
Con moto. ♩= 86.
ff
coe - li et ter-ra glo - ri-a tu - a, glo-ri-a tu - a. Hosanna in ex-cel-
sis, Hosanna in ex-cel - sis, Hosanna in ex-cel - sis, in ex-cel - - sis.
M. M. ♩= 72.
BENEDICTUS.
Halbohor.
dolce
Be-ne-di - ctus qui ve - nit, be - ne-di - ctus qui ve - nit in nomi-
ne Do - - - - mi - ni. Be - ne-di - ctus qui ve - nit, be-ne - di - ctus
Chor.
Con moto.
ff
qui ve - nit in no-mi-ne Do - mi - ni. Hosanna in ex-cel - sis, Hosanna in ex-cel-
sis, Ho-san-na in ex-cel - sis, in ex-cel - - sis.
M. M. ♩= 69.
AGNUS DEI.
dolce
A-gnus De - i, A - gnus De - i qui tol-lis pec-ca-ta mun - di,



II. MISSA „EXULTET."
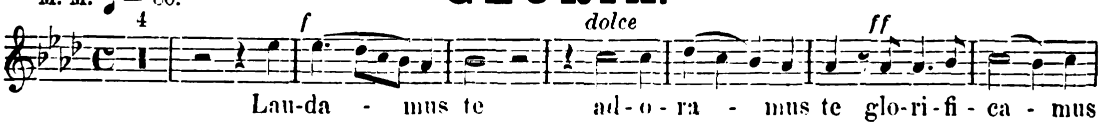
KYRIE.
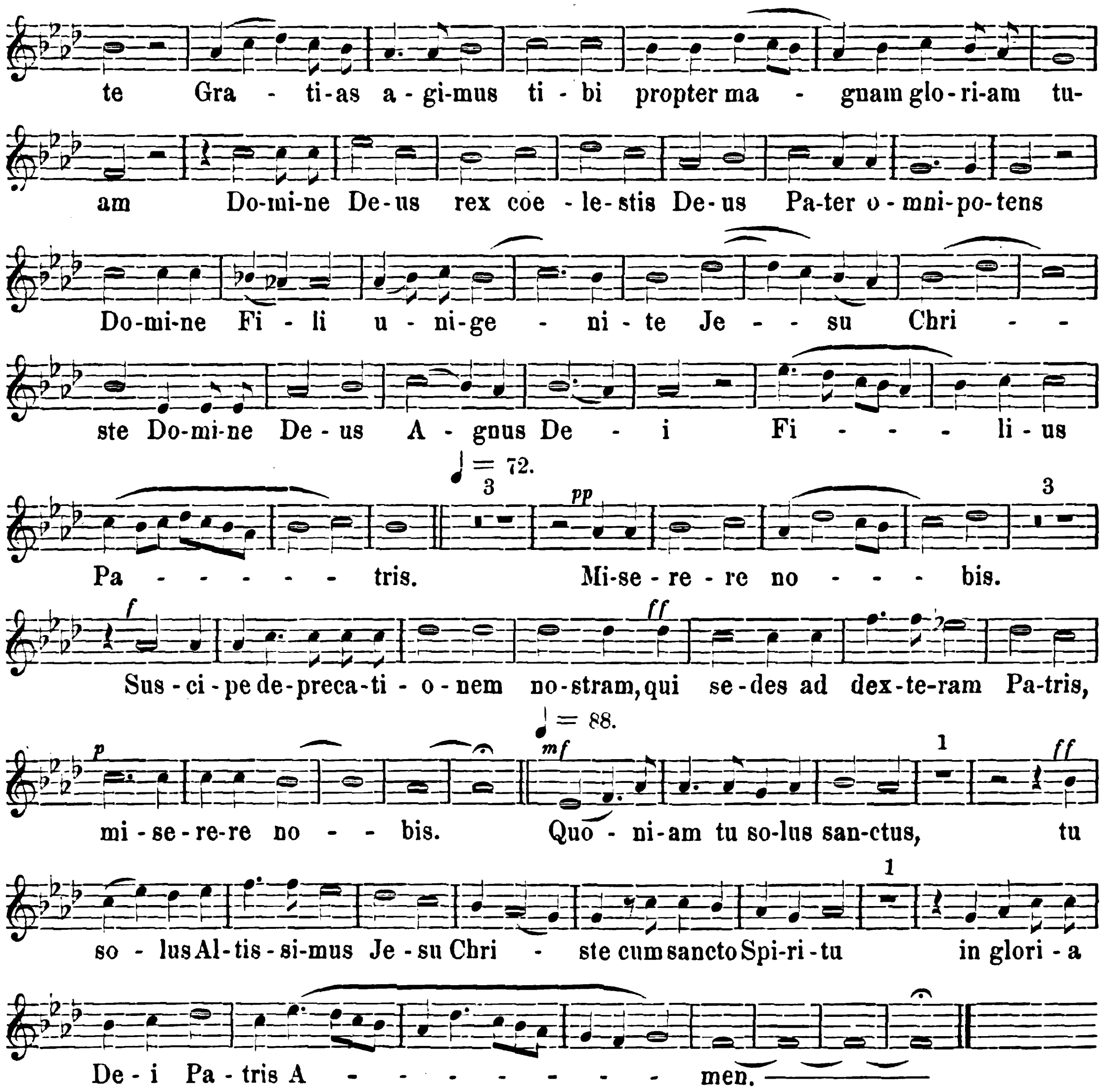
Nicht zu langsam. M. M. ♩ = 69.



GLORIA.

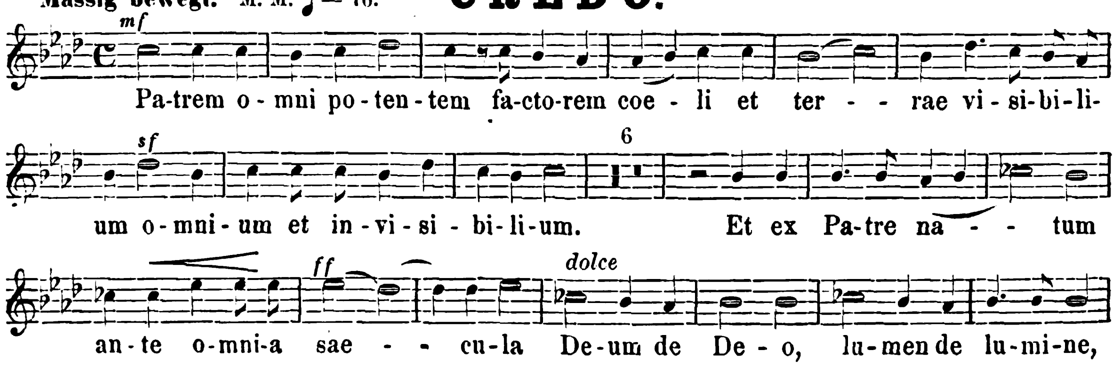
M. M. ♩ = 80.
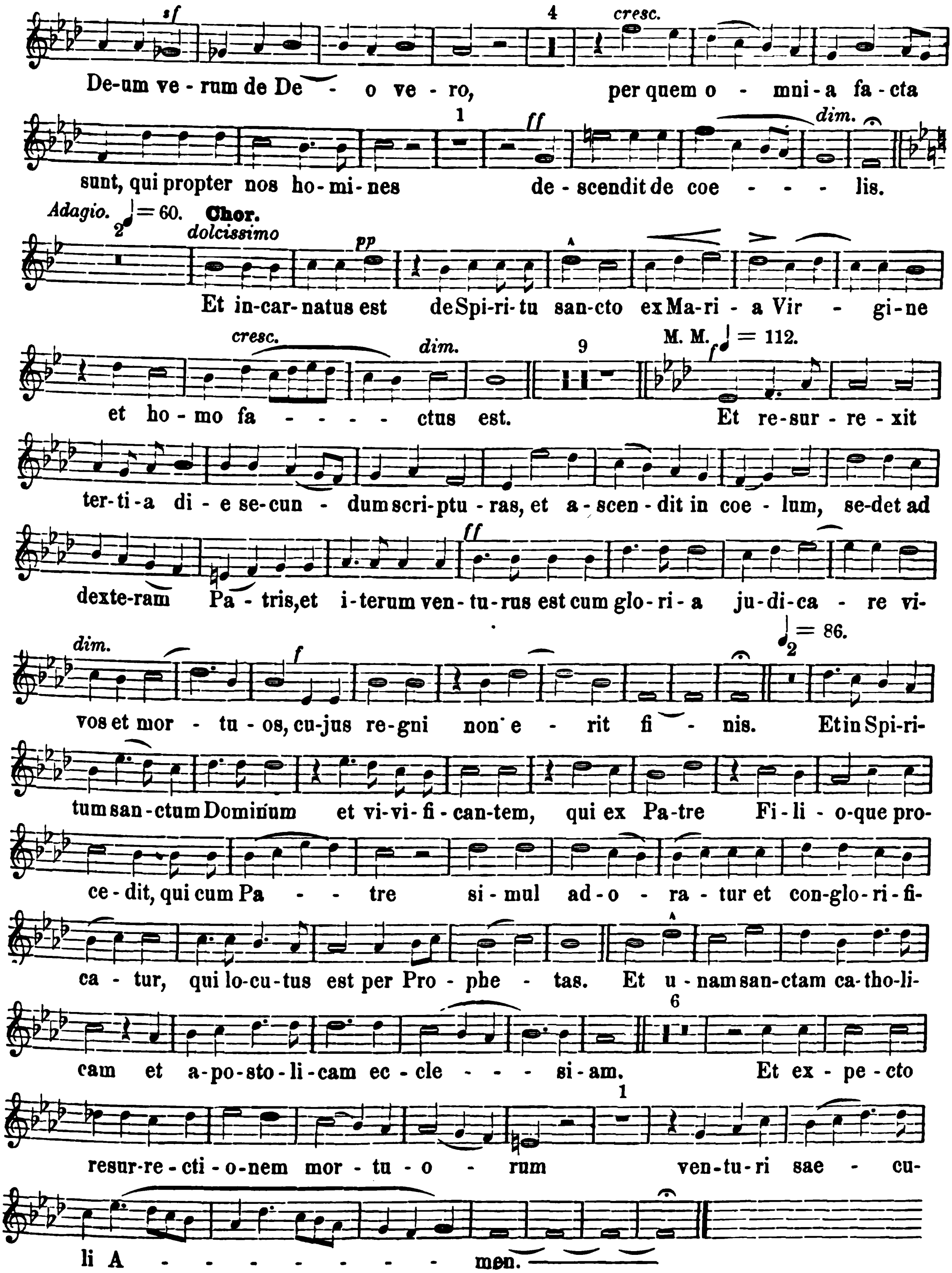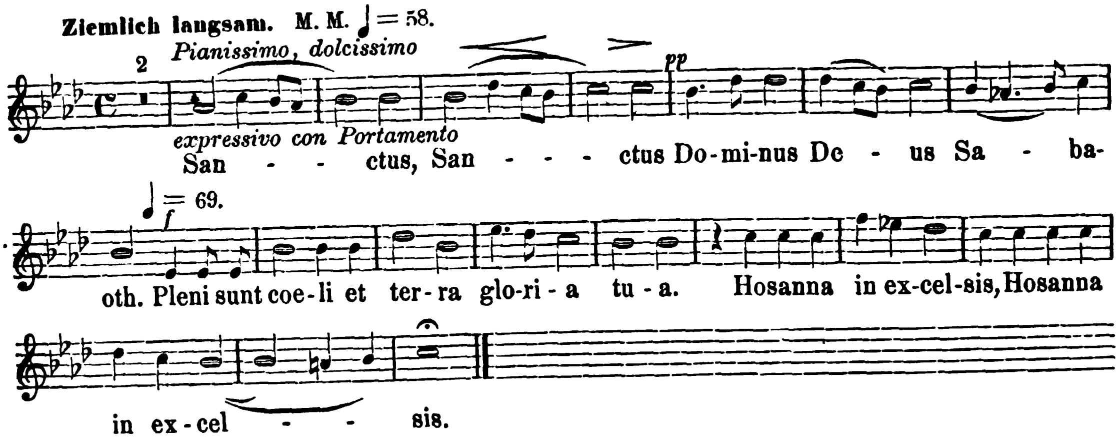




Mässig bewegt. M. M. ♩ = 76.

CREDO.
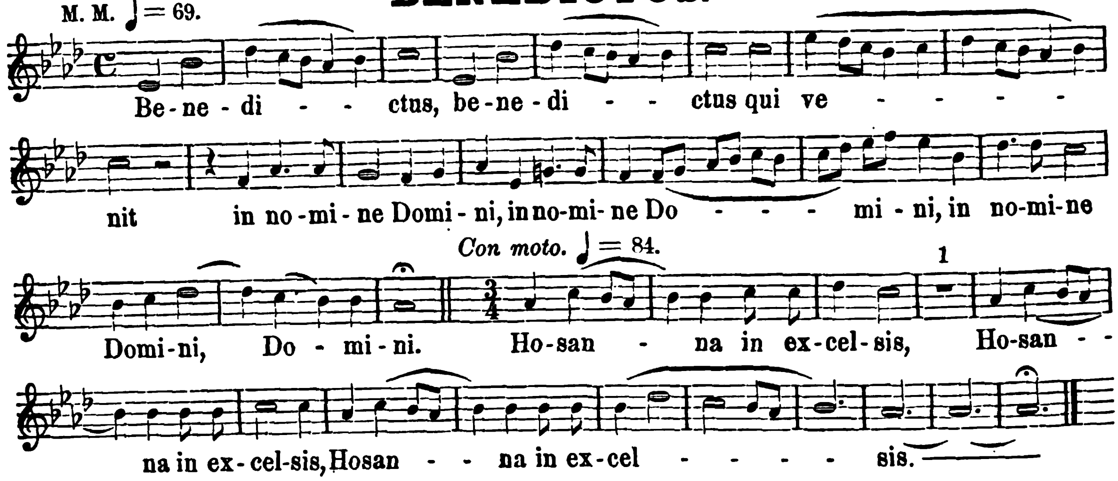



sf
4
cresc.
De-um ve - rum de De - o ve - ro, per quem o - mni-a fa - cta
1
ff
dim.
sunt, qui propter nos ho-mi-nes de - scendit de coe - - - lis.
Adagio. ♩= 60. Chor.
2
dolcissimo
pp
Et in-car-natus est de Spi-ri-tu san-cto ex Ma-ri - a Vir - gi-ne
cresc.
dim.
9
M. M. ♩= 112.
f
et ho - mo fa - - - - ctus est. Et re-sur - re - xit
ter-ti-a di - e se-cun - dum scri-ptu - ras, et a - scen - dit in coe - lum, se-det ad
ff
dexte-ram Pa - tris, et i-terum ven-tu-rus est cum glo-ri - a ju-di-ca - re vi-
dim.
f
♩= 86.
2
vos et mor - tu - os, cu-jus re-gni non e - rit fi - nis. Et in Spi-ri-
tum san-ctum Dominum et vi-vi-fi-can-tem, qui ex Pa-tre Fi-li - o-que pro-
ce - dit, qui cum Pa - - - tre si - mul ad-o - ra - tur et con-glo-ri-fi-
ca - tur, qui lo-cu-tus est per Pro - phe - tas. Et u - nam san-ctam ca-tho-li-
6
cam et a-po-sto-li-cam ec - cle - - - si-am. Et ex - pe - cto
1
resur-re-cti-o-nem mor-tu - o - rum ven-tu-ri sae - cu-
li A - - - - - - - - men.
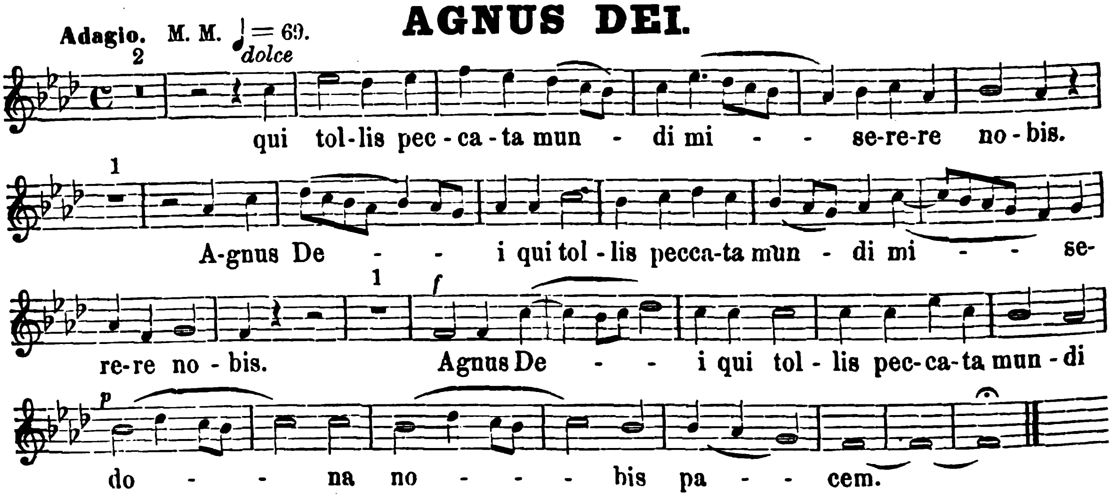
SANCTUS.

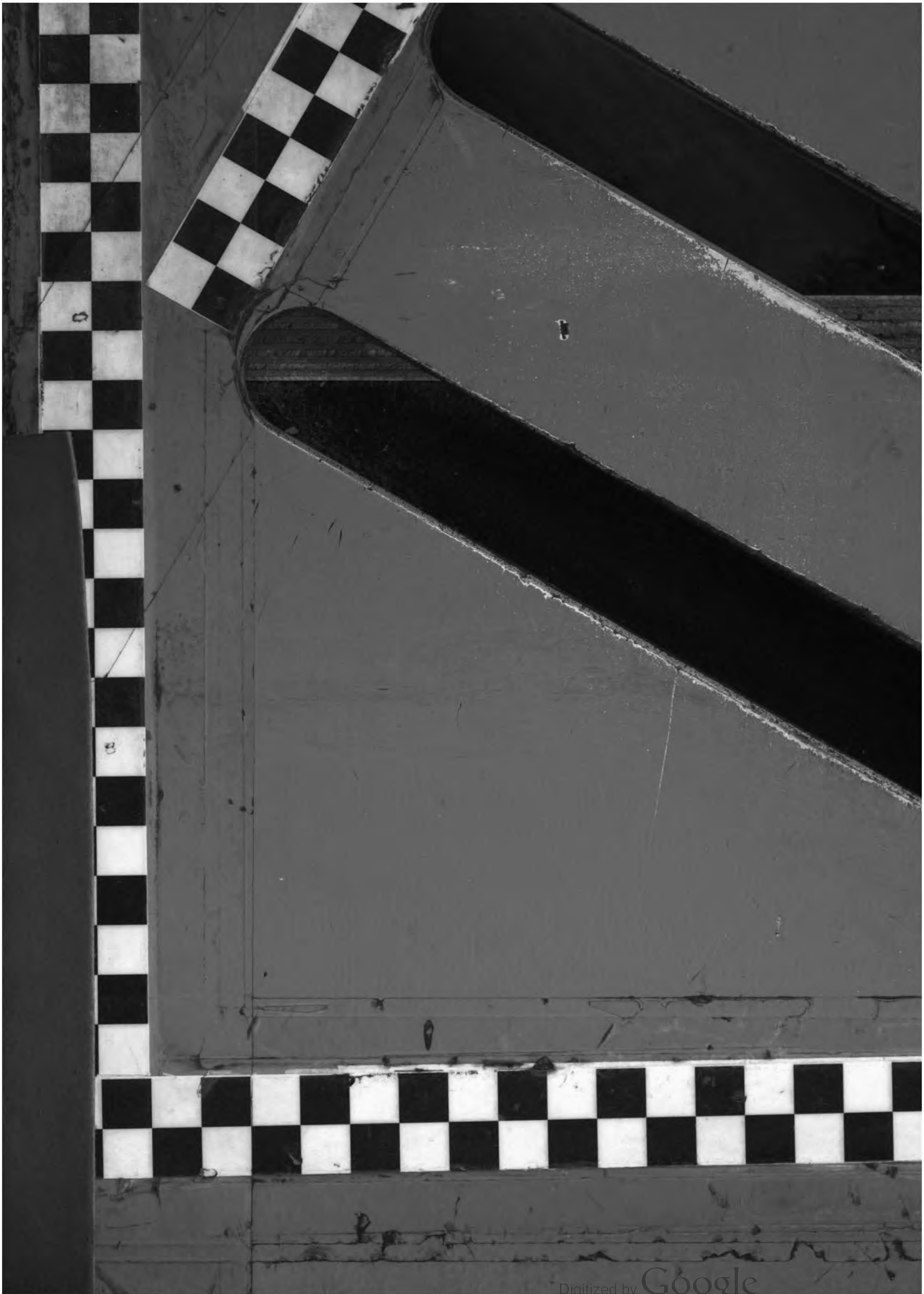


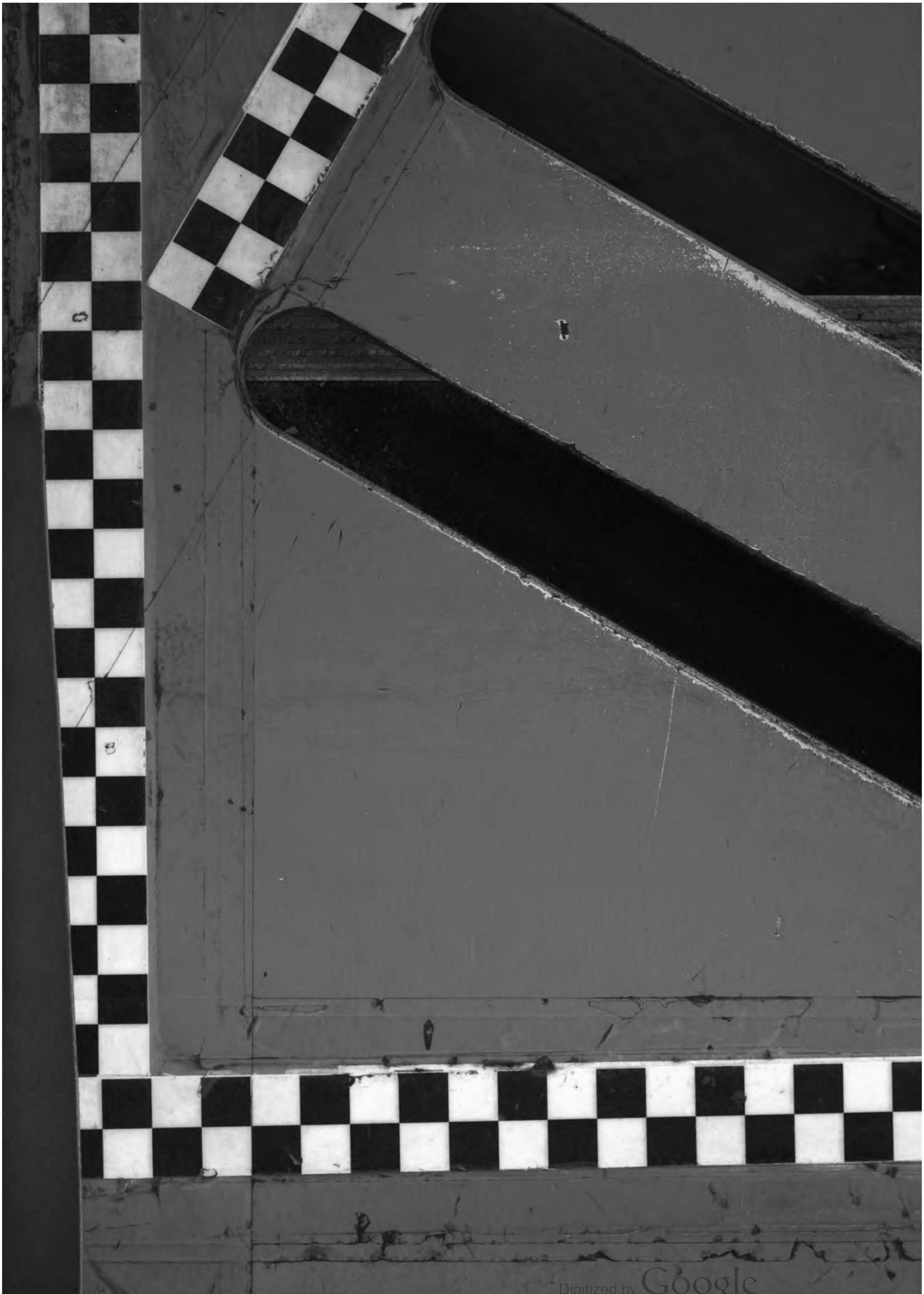
BENEDICTUS.



AGNUS DEI.
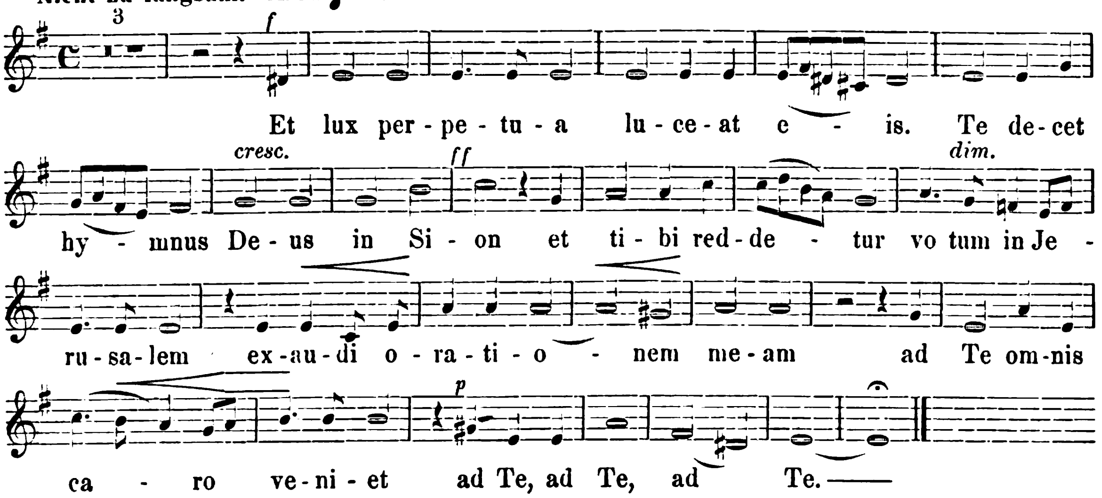






Witt, Opus IX. Missa pro Defunctis et Missa „Exultet.“

Zweite Stimme.

I. MISSA PRO DEFUNCTIS.
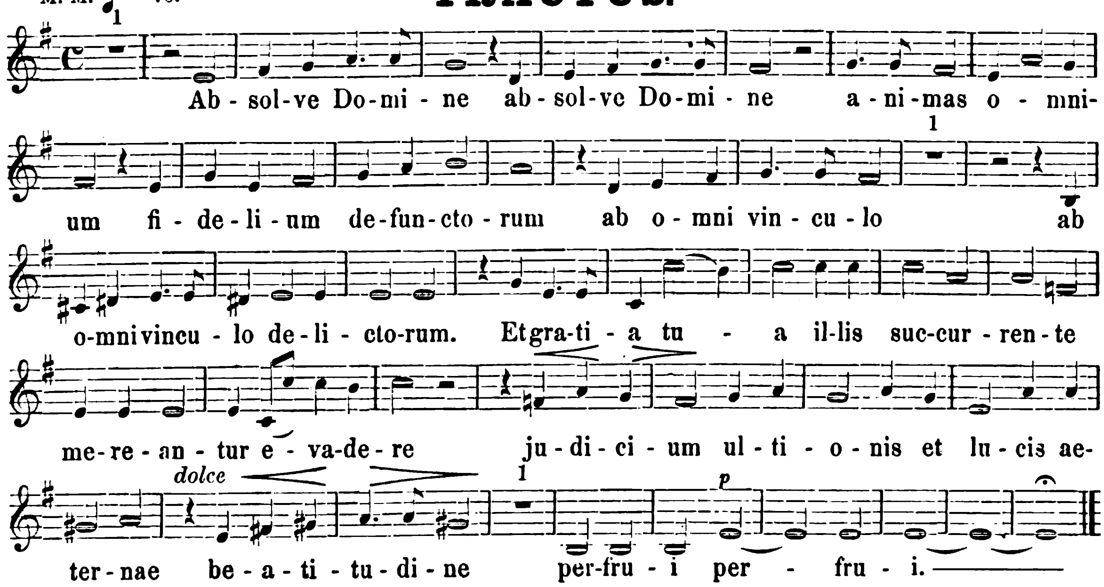
INTROITUS.

Nicht zu langsam. M. M. ♩ = 72.



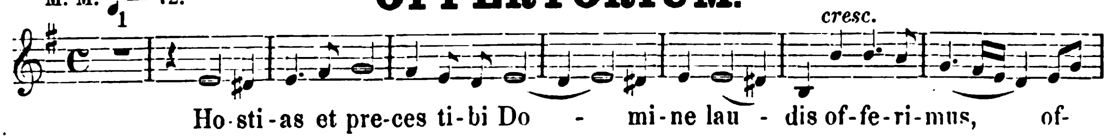
TRACTUS.

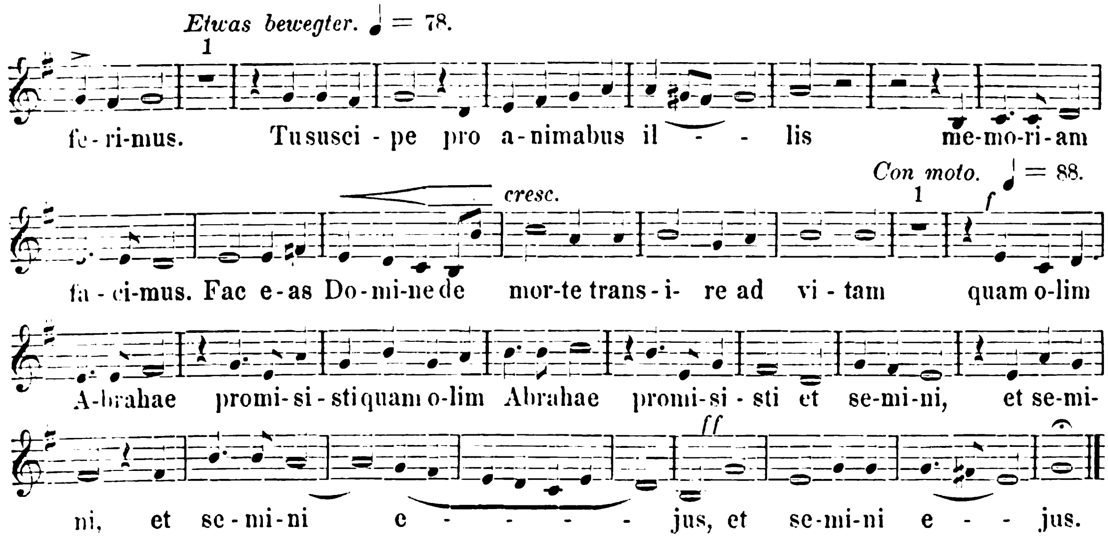
M. M. ♩ = 76.
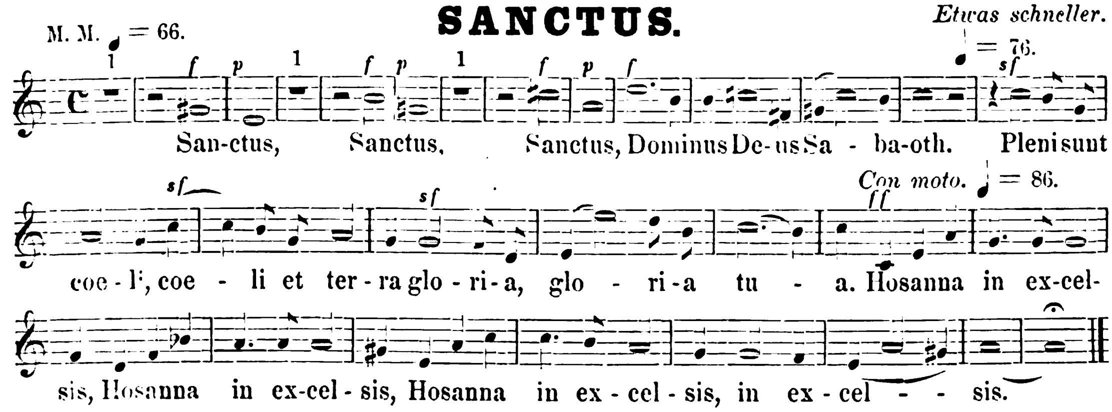


OFFERTORIUM.

M. M. ♩ = 72.

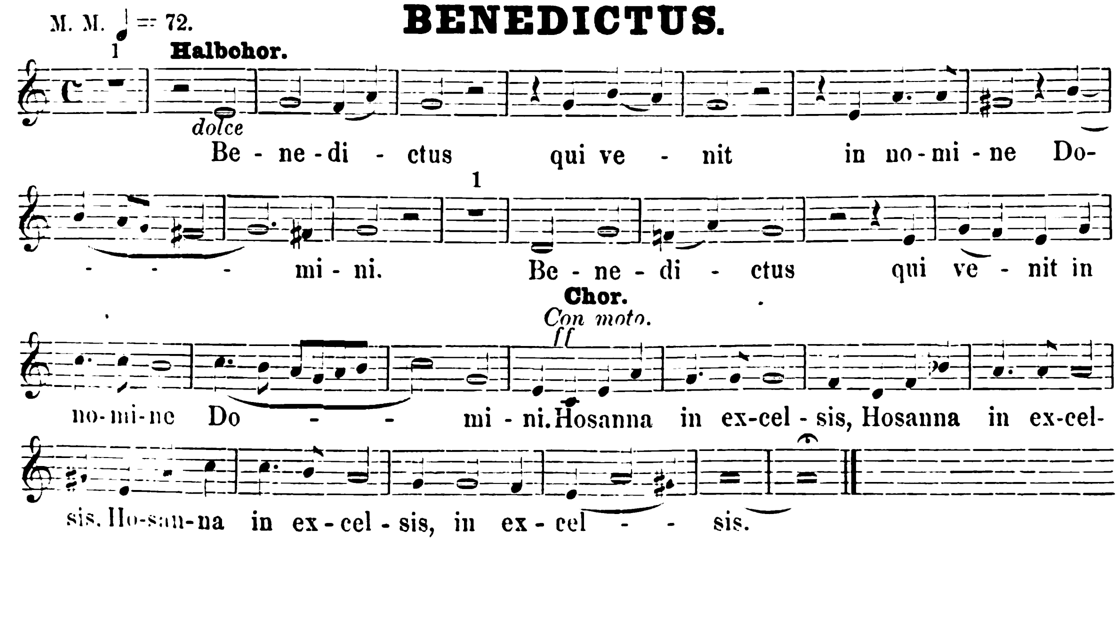




SANCTUS.
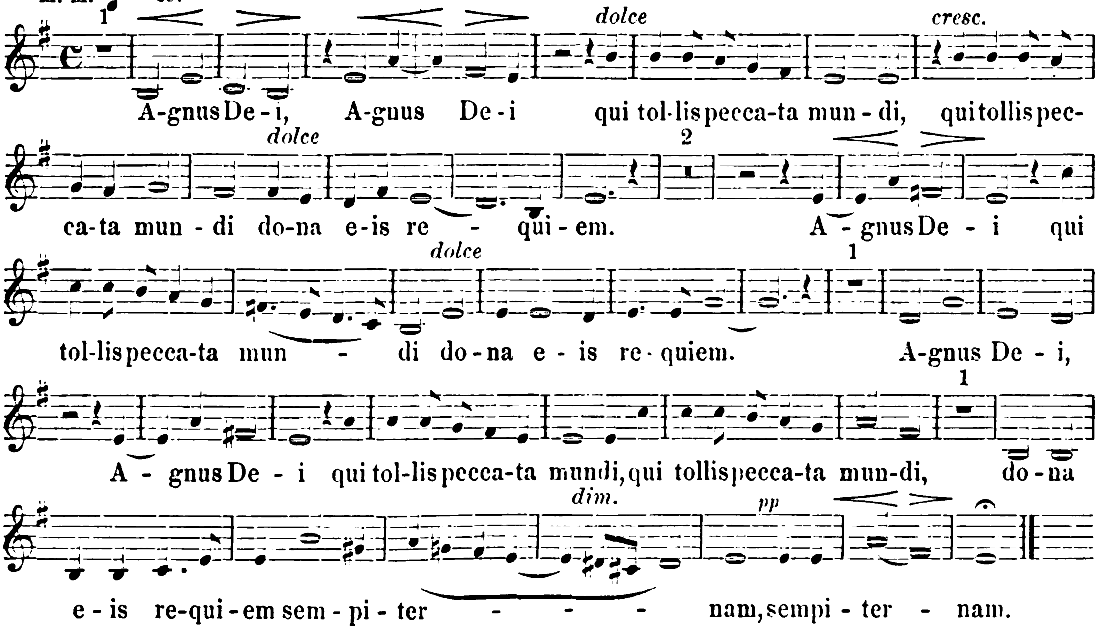


BENEDICTUS.



AGNUS DEI.
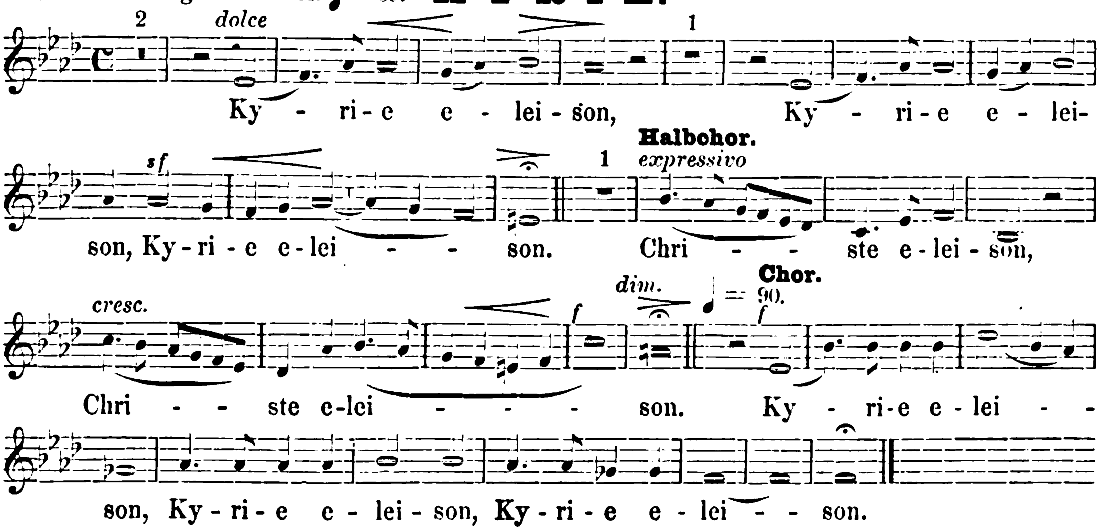
M. M. ♩ = 69.



II. MISSA „EXULTET."

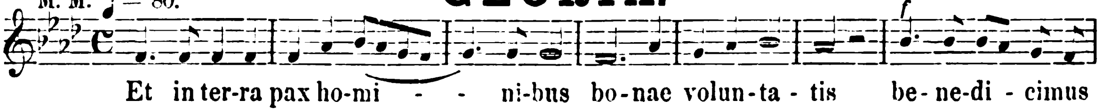
Nicht zu langsam. M. M. ♩ = 69.
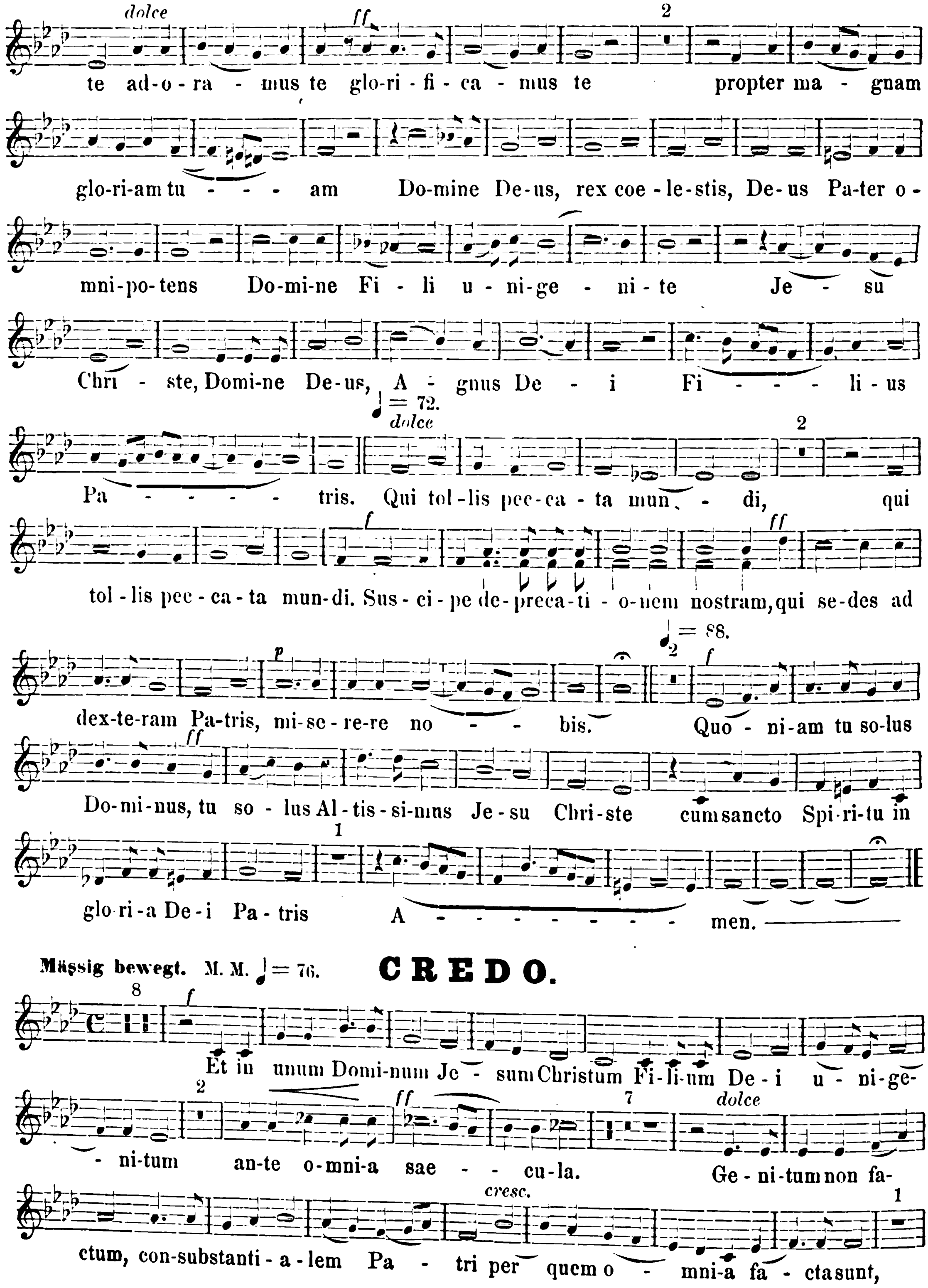
KYRIE.

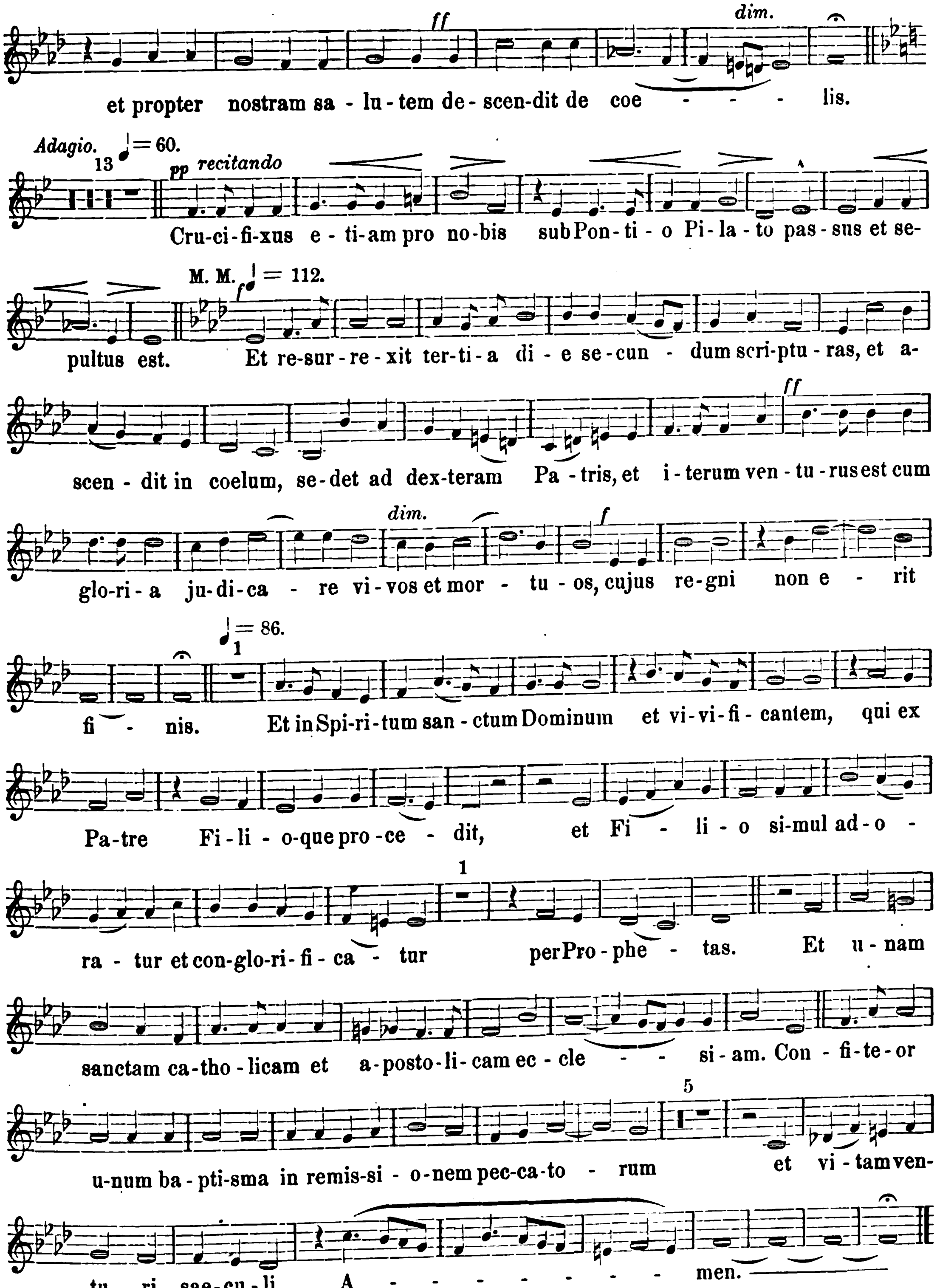


M. M. ♩ = 80.

GLORIA.
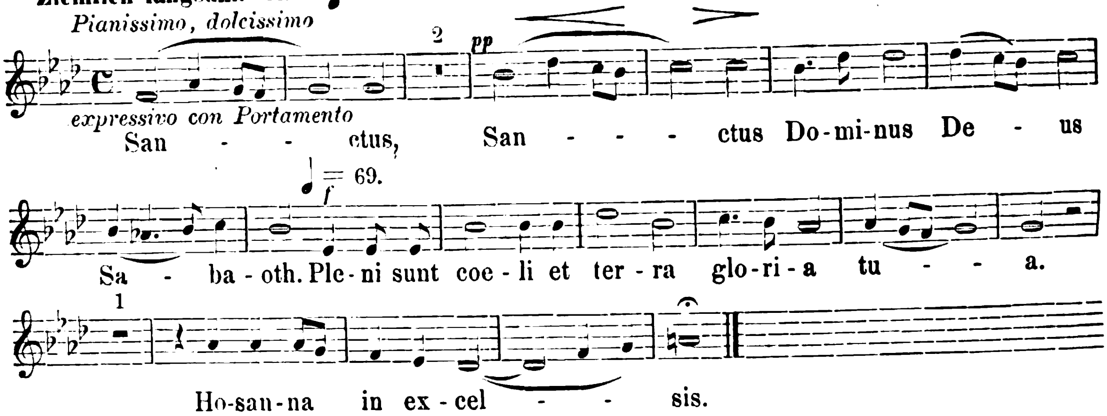



dolce
ff
te ad-o-ra - mus te glo-ri-fi-ca - mus te propter ma - gnam
glo-ri-am tu - - - am Do-mine De-us, rex coe-le-stis, De-us Pa-ter o-
mni-po-tens Do-mi-ne Fi - li u-ni-ge - ni-te Je - su
Chri - ste, Domi-ne De-us, A - gnus De - i Fi - - - li-us
♩= 72.
dolce
Pa - - - - - tris. Qui tol-lis pec-ca - ta mun - di, qui
f
ff
tol-lis pec-ca-ta mun-di. Sus-ci-pe de-preca-ti - o-nem nostram, qui se-des ad
♩= 88.
p
f
dex-te-ram Pa-tris, mi-se-re-re no - - bis. Quo - ni-am tu so-lus
ff
Do-mi-nus, tu so - lus Al-tis-si-mus Je-su Chri-ste cum sancto Spi-ri-tu in
glo-ri-a De-i Pa-tris A - - - - - - - - men.
Mässig bewegt. M. M. ♩= 76.
CREDO.
f
Et in unum Domi-num Je - sum Christum Fi-li-um De-i u-ni-ge-
ff
dolce
- ni-tum an-te o-mni-a sae - - cu-la. Ge-ni-tum non fa-
cresc.
ctum, con-substanti-a-lem Pa - tri per quem o - mni-a fa - cta sunt,


dim.
et propter nostram sa - lu - tem de - scen - dit de coe - - - - lis.
Adagio. ♩= 60.
pp recitando
Cru - ci - fi - xus e - ti - am pro no - bis sub Pon - ti - o Pi - la - to pas - sus et se - pultus est.
M. M. ♩= 112.
Et re - sur - re - xit ter - ti - a di - e se - cun - dum scri - ptu - ras, et a - scen - dit in coelum, se - det ad dex - teram Pa - tris, et i - terum ven - tu - rus est cum glo - ri - a ju - di - ca - re vi - vos et mor - tu - os, cujus re - gni non e - rit fi - nis.
dim.
♩= 86.
Et in Spi - ri - tum san - ctum Dominum et vi - vi - fi - cantem, qui ex Pa - tre Fi - li - o - que pro - ce - dit, et Fi - li - o si - mul ad - o - ra - tur et con - glo - ri - fi - ca - tur per Pro - phe - tas. Et u - nam sanctam ca - tho - licam et a - posto - li - cam ec - cle - - si - am. Con - fi - te - or u - num ba - pti - sma in remis - si - o - nem pec - ca - to - rum et vi - tam ven - tu - ri sae - cu - li A - - - - - - - - men.
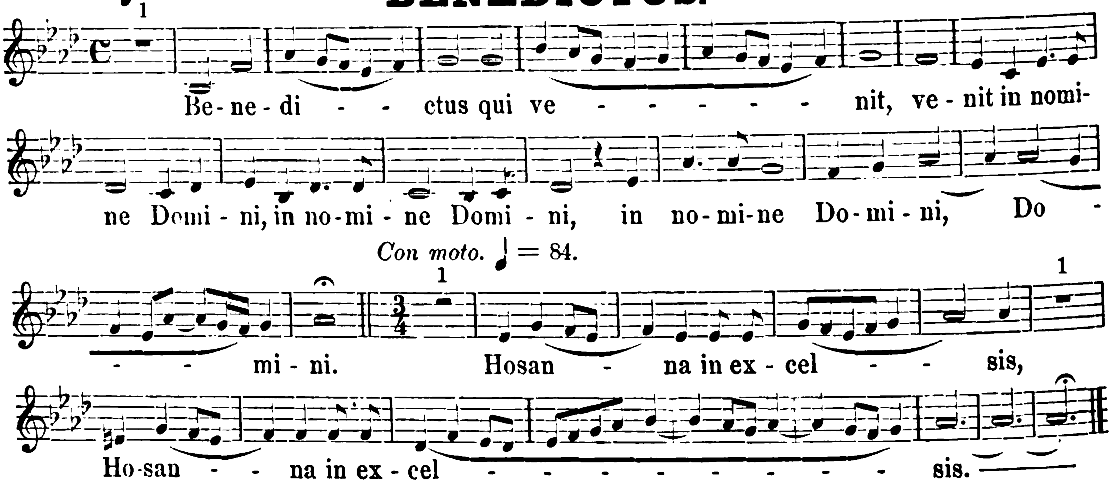
Ziemlich langsam. M. M. ♩ = 58.

SANCTUS



M. M. ♩ = 69.

BENEDICTUS



Adagio. M. M. ♩ = 69.
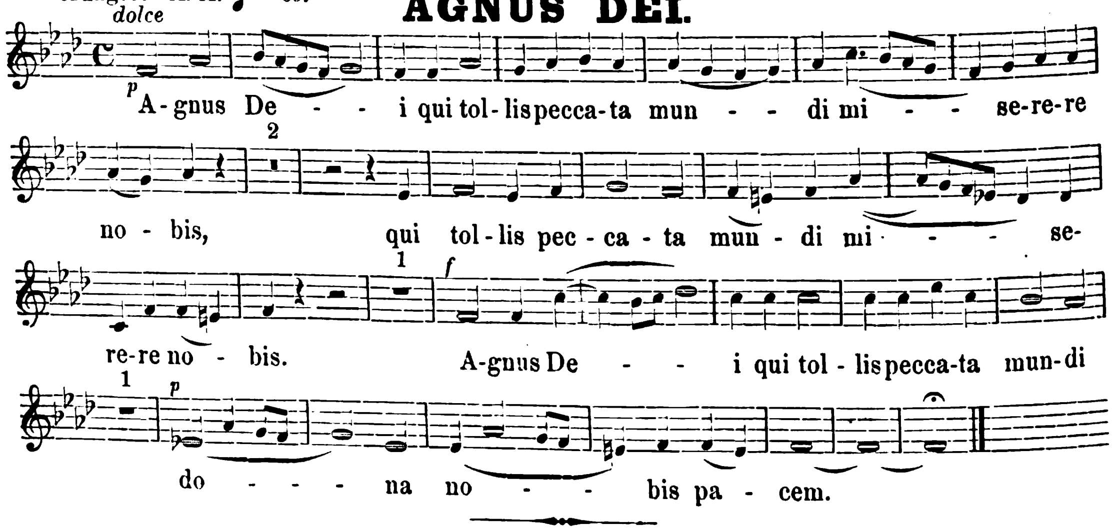
AGNUS DEI

